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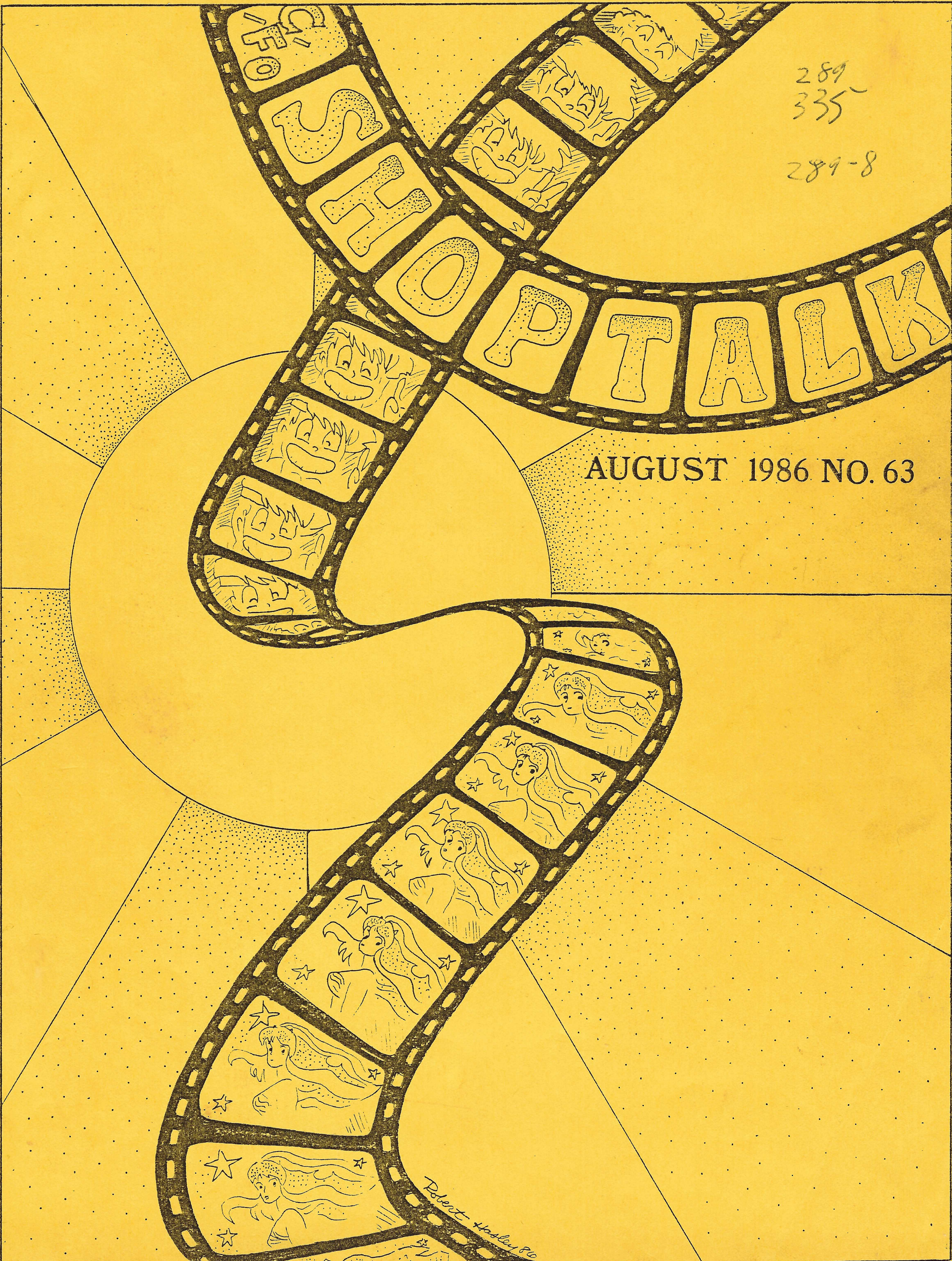
C/FO
SHOPTALK
Robert Hasley 86

AUGUST 1986 NO. 63

C/FO SHOP TALK

№ 63

Cover by Robert Hasley

AUGUST 1986

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51.	Robby L. Robbins, 3201 Folsom Boulevard, Sacramento, Calif. 95816	$26.87
52.	Greg Ruffa, 10380 Maya Linda Road, #C303, San Diego, Calif. 92126	$2.94
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54.	Edward A. Sevcik, 17137 Beaver Springs, Houston, Texas 77090	$5.87

55.	Chuck Shimada, 6521 Farinella Drive, Huntington Beach, Calif. 92647	$6.22
56.	Kirby Spencer, P. O. Box 717, Three Rivers, Calif. 93271	$0.02
57.	Charmaine Stoltz, 8812 Enloe Avenue, Garden Grove, Calif. 92644	$1.55
58.	Randall S. Stukey, 4122 Tallulah, San Antonio, Texas 78218	$5.89
*59.	Paul Sudlow, SPO, Sewanee, Tennessee 37375	$2.99
60.	Michael J. Susko, Jr., 887 39th Avenue, San Francisco, Calif. 94121	$19.97
61.	Richard Suzuki, 13136 Regan Lane, Saratoga, Calif. 95070	$2.94
62.	Bill Switzer, 2130 South Locust Street, Visalia, Calif. 93277	-$6.11
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67.	Laurine L. White, 5422 Colusa Way, Sacramento, Calif. 95841	$12.74
68.	Marc D. Williams, 926 Judith Street, Baldwin Park, Calif. 91706	-$1.82
69.	Jeffrey C. F. Wong, 630 South Dayton St., Bldg. 17 Room 201, Denver, CO 80231	$11.97
70.	Roy Yeakey, 1226½ Park Avenue, Inglewood, Calif. 90302	-$11.11

* = Change of Address

Cartoon/Fantasy
Organization
11863 West Jefferson Blvd.
Culver City, California 90230

C/FO SHOP TALK #62 cost us $3.45 apiece; $1.82 for the printing of the "public" pages, + $1.58 postage + 5¢ for the envelope. This tends to confirm my guess last issue that the average cost of C/FO SHOP TALK from now on will be in the neighborhood of $3.50 an issue. A number of us have already beefed up our accounts. Anybody who has less than $3.50 showing above will probably go into debt when this current issue is mailed out. If you want to continue receiving C/FO SHOP TALK, please renew your accounts accordingly.

Last month's issue was the first to be assembled by a group effort. David Riddick, Aerwin Angus, & Donald Lewis came over to Studio A to help me collate and staple the copies. In return, I gave Angus & Lewis copies and Riddick is only being charged for the printing of this issue, not the postage. If I had had to assemble #62 alone, it would have taken me two full evenings; with four people working on it, it only took a couple of hours. As a result, I am definitely going to need four or five extra copies of each issue from now on to pay those who help assemble it. And since C/FO SHOP TALK's subscription list is still growing, the number of copies printed/required is being raised to 80!

This issue has been delayed, due to my trip to Japan followed immediately by my trip to the Worldcon in Atlanta. Therefore this month's editorial section will be cut short so I can finish printing this issue as soon as possible. Next month's issue should contain two C/FO-Los Angeles bulletins, and I hope two C/FO-Denver bulletins as well. (Okay, guys?)

Remember the "rules" for contributing to C/FO SHOP TALK: Please write or type your letters in black ink so they'll print clearly. Chris Krolczyk's letter in this issue was written in light blue ballpoint ink, and you can see how it came out. Please leave margins on your letters wide enough that your letter doesn't disappear under the staples. Please make your cheques for SHOP TALK payable to me personally, Fred Patten, because I'm not able to cash cheques made payable to the C/FO and it's an unnecessary hassle to make the club treasurer endorse them over to me.

Fannishly,

Fred Patten

Fred Patten

next deadline: 25 September 1986

C/FO OPEN MEETING

1986 SAN DIEGO COMIC-CON - SATURDAY, 2 AUGUST 1986, 2:00 P.M. - GLASS ROOM, SAN DIEGO CONVENTION CENTER

The meeting was called to order by Vice-President Barbara Edmunds at 2:00 p.m. She then turned it over to the local host, President Dan Davis of the C/FO-San Diego chapter, to preside. Fred Patten served as Secretary. Alan Gillen took photographs. 36 people signed the attendance roster; 32 from California, 2 from Hawaii, 1 from Michigan, and 1 from Wyoming.

Bill Wilson displayed about 2/3 of the C/FO's new magazine #11, which was all that had been printed so far. He estimated that the SCA should finish printing it in another week or so, and he called for about 20 volunteers to help collate it so it could be assembled and stapled in a single day. He announced that he and Kurt Black were giving up the magazine with this issue, and that the club would have to find a new editor and printer. He cited a lack of support for the magazine by the membership as a major reason for the Blacks' resignation. The magazine was a lot of work to produce, and the general response to every issue was lots of nit-picking criticism over every imagined error, but no appreciation or assistance. Wilson turned all remaining copies of back issues over to Dan Davis, with the suggestion that they be made available for sale at the convention. He commented that his own club, the Japanimedia Group, had ceased after its April 1986 meeting; that he was selling his personal collection in Room 374 of the Hotel San Diego; and that his program of Japanimation for the Comic-Con would begin at 6:00 p.m. in the Regency Room at the Hotel.

David Riddick felt that the major purpose of the C/FO should be to promote Japanese animation to the general public, not just show it to already-knowledgeable fans. This was the philosophy under which his C/FO-Gardena meetings were run. He reported that he was working with Books Nippan, and that they would re-release the *Macross Perfect Memory Book* with his translation of *Macross: Do You Remember Love?* in January 1987. His translation of both *Mega Zone 23* movies would appear shortly after that. Books Nippan would be the exclusive distributor of both.

Fred Patten urged non-members to join the C/FO and get the BayCon '86 Japanese Animation Program Guide. He noted that it was being sent to members who returned their Address Update Forms so the club could be sure it had a good address for them. He gave out copies of the form to members who hadn't sent in theirs yet.

Mark Merlino introduced himself as one of the C/FO's new Board of Directors. He told how the club had been created in 1977, and reminded us that one of its goals was to understand and appreciate the art of the Japanese directors, not just to watch cartoons at a superficial level. He felt that the C/FO should be organized and supported at the level of loosely-associated local chapters rather than as a rule-bound, bureaucratized club.

Jeff Roady introduced himself as President of the C/FO-Los Angeles chapter. He felt that any organization as large as the C/FO was naturally going to have lots of different opinions as to how it should be run. He thought that the club should try to respect everyone's opinions, and promised to support what was best for the club.

Barb Edmunds announced that Tatsunoko Production Company had sent translations of the scripts for *Macross*, episodes 1 through 5, to Tony Del Grosso for sale to fans. 65 copies of each had been printed, to see if there was a big enough market for literal translations of the original scripts to justify the expense of preparing them. All profits were being sent back to Tatsunoko. She urged us to buy these scripts so Tatsunoko would continue this project. We should contact Tony Del Grosso or James Long for further information.

Dan Davis, David Riddick, and Richard Reichman all told about the troubles that their chapters had been having recently due to the increase in tape copying. They wanted to spread the news that tape copying would no longer be allowed at their meetings.

The meeting was adjourned at 3:00 due to the next program in this room.

Fred Patten

C/FO OPEN MEETING

1986 WORLDCON, ATLANTA - SUNDAY, 31 AUGUST 1986, 11:00 A.M. - DUSSELDORF ROOM, ATLANTA HILTON AND TOWERS HOTEL

The meeting was called to order at 11:05 a.m. by Vice-President Barbara Edmunds, who presided. Also seated at the head table were Fred Patten, serving as Secretary; and Bill Spurlock, representing the C/FO-Atlanta chapter. 43 people signed the roster, including participants from 14 or more chapters. (Some identified themselves by their chapters; others didn't.) 37 attendees were from the U.S., 3 from Canada, and 3 from Japan.

Fred Patten gave a lengthy trip report on the Japanimation '86 tour, which had just returned. He answered numerous questions about current animation, the nature of fandom in Japan, and general social observations. He corrected one rumor that was currently going around; that MY ANIME magazine had just been discontinued because its publisher had gone bankrupt. MY ANIME had indeed been discontinued, but the publisher, Akita Shōten (one of the largest publishers of manga in Japan, including many of Osamu Tezuka's titles) was in fine shape. Patten announced that the tour had been so popular with the 32 people who had taken it that its organizer, Robin Schindler, had promised to conduct a second tour in 1988.

Barb Edmunds asked the attendees to stand up and announce which chapters they were from. Chapters from all parts of the U.S. were represented. Bill Spurlock announced that the C/FO-Atlanta had just been started the previous month, and that any local fans who wanted to join should ask him for details.

One attendee complained that a new member in his chapter had just received the BayCon '86 Japanese Animation Program Guide, but that the older members hadn't gotten theirs yet. Fred Patten explained that the Guide had only been sent so far to members who had returned their Address Update Forms. There were several complaints that it had never been made clear that members had to send in the forms in order to get the BayCon Guide. Patten gave out all the forms that he had brought.

Beverley Headley described the new JAPANESE ANIMATION DIRECTORY project that she, Patricia Malone, and Robert Fenelon were working on, and gave out flyers for it. She invited all C/FOers to contribute information and artwork for it; and said that her room (3133) would be available after 10:00 p.m. as an information drop-off point and an open lounge for discussions of Japanimation. There was applause for the concept of the DIRECTORY. Fred Patten noted that some aspects of it were similar to the Japanimation information-sheet project that Dave Doering of the C/FO-Provo was working on. Patten hoped that the two projects would be able to work together to their mutual benefit.

Patricia Munson-Siter displayed the first issue of BIRD SCRAMBLE!, the *Gatchaman/ Battle of the Planets* APA that she had just started. She announced that she was also starting a *Lensman* APA. She invited people to join both, or to consider starting their own special interest groups for their favorite programs.

Fred Patten reported that the 2nd Los Angeles International Animation Celebration would be held during Summer 1987, and that it planned to have a special Japanese animation room and program guide similar to BayCon '86's. Osamu Tezuka had already promised to come and to bring his latest feature, a completely-new *Phoenix*. (This would be the third film based upon Tezuka's *Phoenix* manga, which was nine volumes long.) Beverley Headley announced that she would be running an extensive Japanimation program at the Lunacon '87 convention in New York City, during the second weekend in March 1987. Patten and Headley both asked people who wanted information about the respective festivals/conventions to contact them.

There was an announcement that C/FO magazine #11 was due to be finished the previous week, so that unless some unexpected problem had arisen, it should be in the mail by now.

The meeting was adjourned at 12:37 p.m.

Fred Patten

Dear C/FO,

8-10-86

Our August 2nd meeting attracted 6 people. Another small turn-out,but we had a very good time! Dagger of Kamui was lauded with high praises, as well as Yatsura #1. We discussed and decided to make August 30th an Episode-Only screening,in order to decide upon a new series to show at future meetings.

*** AUGUST 30TH LINEUP ***

XABUNGLE	#1
VOTOMS	#1
YATSURA	#131
COBRA	#16
GORG	#1
ORGUSS	#1
DUNBINE	#1

My thanks to the many folk who have offered words of encouragement to our fledgeling Chapter! It is'nt easy to handle almost all of the work myself. It hardly seems worth the time and expense ,until each meeting starts. Then we have a very good time, and the workseems to be a wise investment!!

Another PLUS are the letters and other suprises that I constantly recieve from other C/FO'ers ! Those letters mean a great deal to me, and makes you feel like Lifelong friends towards folk that I would'nt recognize walkin' down tha' street! A hearty "DOMO" to you all!!!

CLOSING MESSAGES***

RANDALL STUKEY** Sorry, did'nt mean to make you a "middle man", but I did'nt have the address of ANTARCTIC PRESS. Thanks for offering me a copy , but i'll write to Ben Dunn first , to try to get the issue of MANGAZINE #3 that is owed me! Our XABUNGLE ep's are overall quite good, thanks to Mary Kennard !

MARY (KAI) ROSWELL* Welcome back, Kai ! Glad to be of help, more stuff is on the way!!!

DENNIS BRIMHALL### How about making "LARRY" ala WIZARDS a centauriod? Master love Larry, master draw Larry??? Thanx mucho for the BayCon Program Book, as of yet noone in my chapter has gotten one! Erotic Animaloid Postcards? EEEK, whut next, eh?

MICHAEL SUSKO, JR.** In making your"April Fools" screening list, did you consider my personal favorites:
** THE POPPLES
** UNICO
** THE BIONIC THREE STOOGES (#GOOD STUFF, MAYNARD !!)

FRED PATTEN *** Right now, our goal is to fill the front row of our meetings! Seriously, I would'nt know what to do if 50+ people showed up? Small is just fine for now. Thanks for thinking of us !! On page following find our current chapter roster.

C/FO MICHIANA
CHAPTER ROSTER ***

REBECCA HIGBY
401 Parke Ave.
mishawaka, IN 46545
National C/fo member

BRIAN JORDAN
53125 Oakton Dr.
south bend, IN 46635
National C/FO member

KENT LUCAS
818 E. Victoria
south bend,IN 46614
National C/FO member

JASON R. SAYLOR
4933 York Rd.
south bend,IN 46614
National C/FO member

EDWIN HUPP
4001 S. Michigan St.
south bend, IN 46614

KIMOTHY MOSER
57031 S.Shore Ave.
osceola, IN 46561

RICH JERVIS
POB 743
notre dame, IN 46556

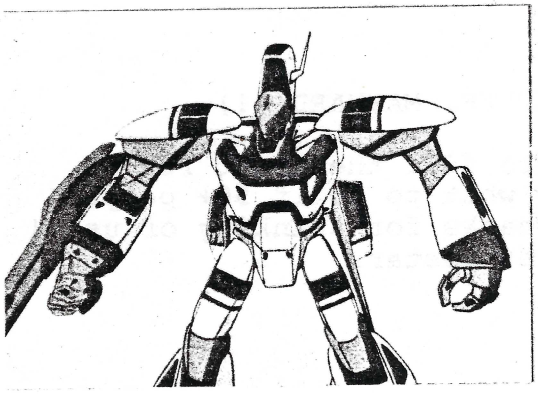
PATRICK TUCKER
11011 Cooger
granger,IN 46530

JON GRAHAM
2210 W. Orange St.
south bend, IN 46614

BOB SCULLY
POB 148471
chicago, IL 60614

PAUL HABERMAN
244-16 84th St.
bellerose, NY 11426

MARY KENNARD **** Thanks for the big chunk of stuff you sent! Hope that your visit to Japan was full of fun? Later, ne?



Well, thats about all for now
from HOSERLAND ! Gokigen yo !!

JASON R. SAYLOR
C/FO MICHIANA REP

Chris Krolczyk
4423 N. Lawndale
Chicago, IL 60625

* Ahem! ....

Greetings and Bleatings to all of you from the City that Clean Air Forgot. Doubtless a few of you would probably tell me to pee up the nearest rope for not writing, but I have a legitimate excuse. Ever heard of _College_? Ever heard of _Financial Aid_? Ever heard of _Red Tape_? For a while, it looked I'd be spending my birthday (21-yawn-at last) this 18th of August from the interior of a padded cell, but Mr. Chris the future Author (_hah!_) is O.K. _now_. I hope. Anyway, on to the beeg enchilada, folks...

The thing that most struck me as being all-important in #62, was, of course, the _Zeta Gundam_ synopsis from C/FO Denver. However, a _few_ mistakes were prevalent - one of which _has_ to be a typo - which I would deign to correct, in my own pompous fashion _Viz_:

1) From what I've seen of _ZG_ episodes, "Apory's" name is pronounced _Apoli_, mit an _el_, herr doktor.

2) Uh, similarly... Kakurikon Kakura's first name (at least) is pronounced _Kakrikon_.

3) There is no "L" is Jierid Mesa's name. There _is_ an "O" included at the end, but that's probably more due to the Japanese pronunciation (and lack of omitta" than anything else.

4) (This is so bizarre, it _has_ to be a typo) Lèkoa Rondo is a _she_, not a _he_!

<OVER>

If you've been watching *Anime* (and listening to the voice-acting as well) and you *still* can't tell the difference....

5) The official abreviation of "Euga" is (ahem) AEUG, standing for *A*nti-*E*arth *U*nited *G*overnment. Some people have tacked on an 'O' for 'Organization' at the end, but this doesn't appear in any of the Japanese mags when utilizing Roman lettering, so.....

6) Besides all of dat, dis here article is a helluva lot more informative (at least about the first 5 episode) than anything else in print, in English on *Z Gundam*. Keep working on it, by all means!

Oh yeah... the June and July meetings in Chi-town were held in a suburban library (the Harwood Heights library, for all you fellow [?] locals) and boy, were they fun. They were also pretty damn disorganized, so a lot more talking was done (at least in June) than watching. We're hoping to put on a (much-needed In my opinion) Rejei Matsumoto retrospective in August (on the 23rd), and I hope it goes off. Or, uh, *on*, as the case may be.

Sayonara to y'all

Chris

P.S. So I didn't sign my name in Katagana. So I forgot ~~[illegible]~~ where my !@*$#%! translation book is. *Big Deal*.

887 39 Ave.
San Francisco, Ca. 94121
August 20, 1986

SHOPTALK
11863 West Jefferson Blvd. #1
Culver City, Ca. 90230

Dear All,

Things are still moving a little slowly for me. I only recently got down to less than 30 letters behind in answering my mail, and I'm behind schedule with all the art I'm trying to do again. I've had to give up formal animation classes - I'd done so in everything but name anyway, with my full-time job - but I can continue to use the facilities until I finish my latest project at least. One further cause of delay has been my inclination to play with my (at last!) own new VCR!

FRED PATTEN: How do you like my new typewriter ribbon? It sure made a difference with the copies I made of the latest report...

What with the mascot vote still up in the air as of this writing, I'm pretty much decided to go with my second option for the October cover. Once again, if I seem to be shaving the deadline too close, get in touch and lean on me!

PAUL SUDLOW: Certainly I'll keep you posted on the progress of the wedding album. It's taken so long already that I may be being rash in hoping to wrap it up before the end of the year, but such is my hope. Your idea for an anime and manga apa interests me very much. San Antonio seems to be thinking along the same lines, of course, but in this instance it's a case of the more the better. For years I've been kicking around some plot ideas I've never set down in finished form; this may just provide the impetus to get me off my tail...

C/FO-DENVER: Well, Rich Arnold's done it again! *Program Error*: *Battlebot* - *Mark II* was definitely up to the standards of the original - maybe more. I admit to being prejudiced because of my own interests and background, but has Mr. Arnold ever considered doing an animated version?

NOTICE NOTICE NOTIC NOTICE Michael Lee and John. Of course I - and all of us in the Hayward chapter - would be interested in seeing how the Yawata Uma came out! If it takes reimbursement for the cost of the photos, let me know how much! Thanks for considering all of us out here.

THE GREATER LOS ANGELES AREA C/FO CHAPTERS: I just wanted to comment on something I've been aware of for quite a while but only thought about consciously with the July SHOPTALK issue. It has long seemed to me that one of the greatest problems for members and chapters who want to enlarge their tape programming is knowing if a given episode, feature or the like is something they would be interested in. The full synopses provided by several chapters are helpful, but there can only be so many of them, and frankly, they can be a little repetitious with the more popular shows. Your policy of providing, when possible, episode numbers, translated titles, and spot character illustrations, is a lot more helpful than, perhaps, you realize yourselves.

RANDALL S. STUKEY: I'm really sorry you and I are poles apart on the merits of URUSEI YATSURA, because your knowledge of the references to Japanese mythology - and of Japanese mythology in general - interests me a great deal, and I'd like to expand my knowledge and appreciation of it. The situation reminds me a little of my own experience with the "Pastoral Symphony" segment of *Fantasia*. I have to say I think it was kind of weak Beethoven (although visually, I think it was a lot better that a lot of people give it credit for); but it did a lot to introduce me to Beethoven. It's probably the major reason that, years later, I bought a really good recording of the Sixth Symphony, and later, several other Beethoven records. Can that be bad?

DENNIS BRIMHALL: Thanks for making the Hayward meeting one of your first stops on your "tour" of nearby chapters. I hope you enjoyed it as much as we - myself in particular - enjoyed having you.

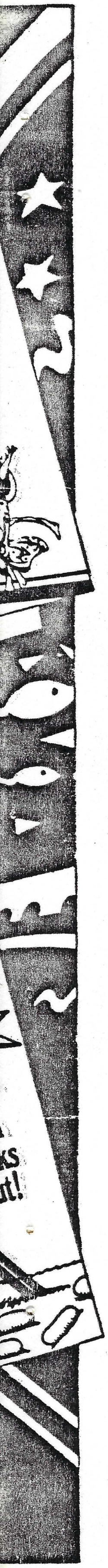
FRED CAIN: I'm not worried about your absence, I'm sure you just missed the somewhat short deadline... It was good to hear from you personally. I'm sure you got my pre-SDCC letter long ago; I've been trying to write you an after-convention letter, but have been hung up on writer's block again... Maybe I'll get it to you - or you'll get your next installment to me - before you read this. This SHOPTALK should also contain my answer to Dennis Brimhall's centaur challenge; what do you think?

FRED PATTEN AGAIN: At $1.75 per page, that'll be $3.50 for this letter, $1.75 for my art page (I wanted to do more, but time, time...) and $1.75 for this bit from Kitz 'n' Katz Komiks #3, which I hope will interest some C/FOers. $7.00 total.

Best,

Michael Susko

Michael Susko



MEOWS 'N' HISSES

LETTER FROM ARN SABA

"Dear Bob,

Thank you for the copy of K'n'K #2—a genuine treat! One of the few comics I actually sit and read with pleasure.

As for the question of strips vs stories—*I* like *stories* better, for what it's worth. Quick punchlines bore me and I think they are too limiting. Why do them if you don't have to? You develop good, relaxed pacing in your stories, and the characters relax a bit—a bit less of the recurring question of who is who, and fewer snappy (but diversionary) ripostes. Your stories have great graphics, too. So I say do stories. So there!

Anyway—thank you for a truly intelligent, clever, fun, and appealing comic. Hooray!"

(Many liked the strip format!)

KATS GET AROUND

Besides most of the mainland states, we heard from Hawaii and Alaska on our last book, as well as Canada and Brazil. Previously we've had orders from the Netherlands, England, Sweden, Japan and West Germany.

Now John Whipple of Stockton, Ca., tells us he sent gifts of our strip books to pen pals in Ireland, Shanghai and Singapore. He reports that the Irish and Chinese writers were "very pleased" (he's waiting to hear from Singapore). John's a real cat lover, with no fewer than seven: *Lone Ranger, Misty, Samantha, Jadwiga, Smedley, Belinda* and *Bucephalus*. John's also one of the few who knew of our former kitten strip, *Cuffy* (as in Grandpa Kuffy Kat).

ANIMATED KATS

In San Francisco, Michael Susko is taking an animation course and working up *Kitz 'n' Katz* in some short sequences—just a few seconds each, but the first animation of the kats! One involves "Bubblz", another "The Doolers," and the 3rd has our heroes as "Zooperkats."

K'n'K AWOL

Our thanks to the editors of *The Comic Buyer's Guide*, Don and Maggie Thompson, for running our strip for so long, and we're sorry we had to *say* "so long." We just couldn't keep up with the weekly strip and take on a regular comic book. Much of our time is consumed inking the *Heathcliff* Sunday strip and about half the daily panels. We love Heathcliff too, and hope you do!

Speaking of kats, we're nutty about *Krazy Kat* and interested in any "collectibles" or memorabilia you might come across. If you're not a KK fan you could be, after seeing a great new book on the Kat by our contributor Pat McDonnell and wife Karen (and Georgia Riley). It's the all-time best work on George Herriman and *Krazy Kat* and should be out *now!!*

BOOMALACKA MAP

If anyone would like an 11x16 print of the centerspread map of Boomalacka, in black and red on pale blue stock, please send $2 to Bob Laughlin, 315 Clifton St., Westfield, NJ 07090. Six early strip books also available, for $2 each. Thanks.

—BOB LAUGHLIN

• •

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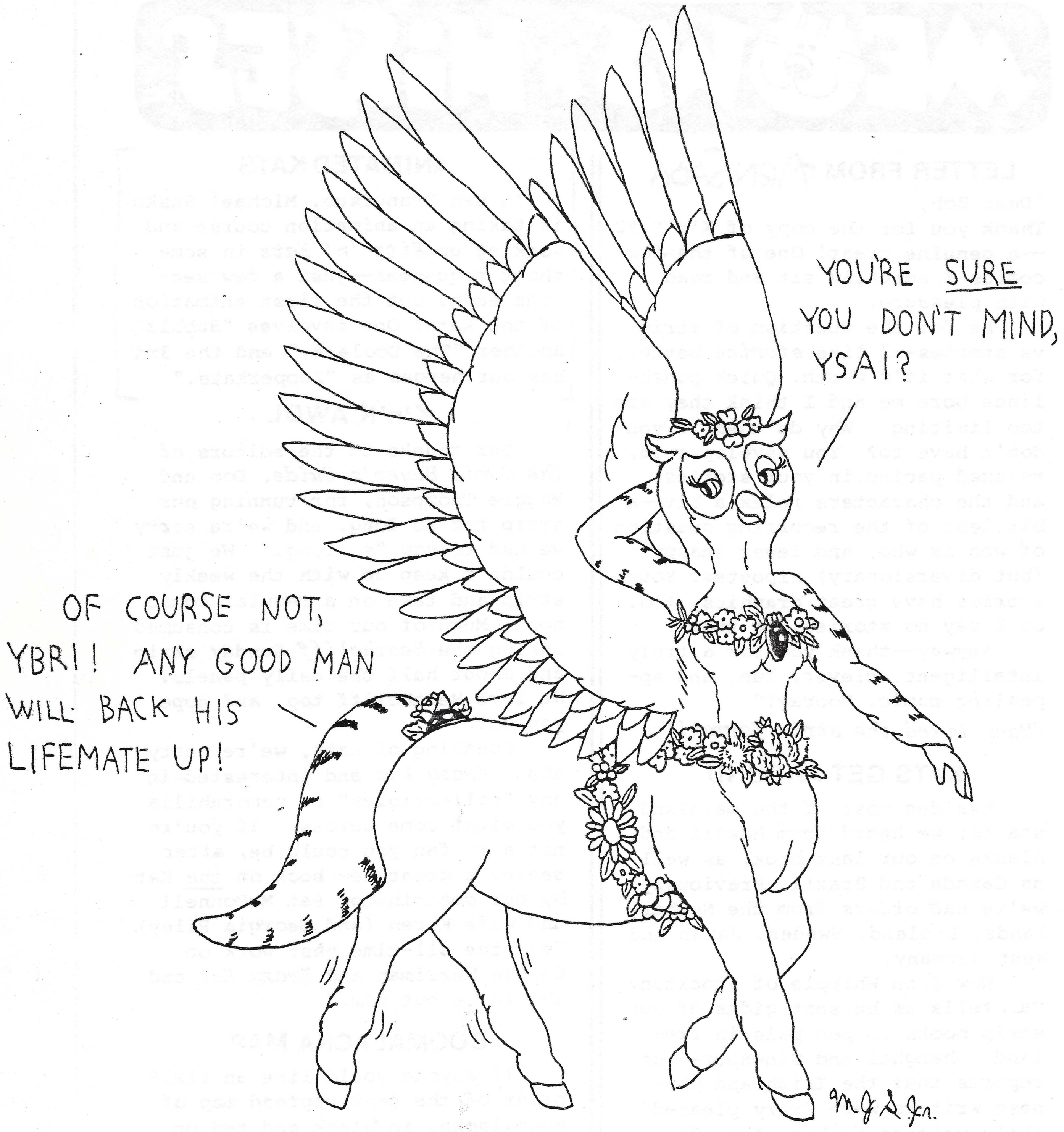

YOU'RE SURE YOU DON'T MIND, YSAI?
OF COURSE NOT, YBRI! ANY GOOD MAN WILL BACK HIS LIFEMATE UP!
MJS Jr.

THE GRIFFOWLS GO CENTAUR-

David Doering
Provo, Utah

Howdy, partners! I apologize to our fans, in the rush I have to resort to our matrix printer, and not my usual LaserJet.

CFO-Provo met in its fourth meeting. 7 people attended, most were guests. It was agreed that the third Wednesday would be the official monthly session. Other meetings would would be held on an informal basis.

Three people are on the Guide to Japanimation committee: Lareena Smith, Dave Wall and Dave Doering. Others were interested in helping as they were needed. The first installment will be ready in September for comments by the CFO leadership.

We are very happy to announce that Paul Sudlow of CFO Sewanee is ably assisting us on this task! We hope that other chapters will join with Provo on this merry quest.

Once more I ask for any members who have a particular series they are expert in to speak up. Paul S. wanted very much to do Dirty Pair, and so he will. Anyone else who wants to make sure that their series is done right is free to contact me. Randy Stuckey gave the following suggestion on outlining series: Producer, studio, character designer, number episodes, voices, ran from..to.., associated printed matter (Like roman albums, manga, etc.) It would also include a general description of the series, major characters, and then the film synopsis. (if it's a series, a Starlog-like episode guide would be in order.)

For some series, this will be a cinch. In others, it will be very difficult. We will try to be complete. Watch for our example coming in September.

Re: Status of Club

I feel the great Japanimation tour will be a tremendous success as it looks to be. With the credibility of the CFO elevated to that height, we are once more standing at the edge of opportunity to be a real international organization for animation. Once before we had that opportunity, at the Brighton WorldCon some years ago, and we can do it again. (Nice, since Brighton's coming up again next year too!)

I have been going through archives of the club as I prepare the Guide. The history is fascinating, and could well provide a number of articles for the new bulletin.

The club has never really adapted well to being a national organization. Reading the debate on opening a CFO NY five years ago reads like last issue of Shoptalk. Concerns about how to run a nationwide club instead of a small LA-based group still prevail as the main topic of discussion today. The real heart of japanimation has remained in LA, and only seeds seem to have sprung up in Denver and San Antone and a few other sites. But national leadership, a question then, still remains a concern. I think we should remember that what we face is not new. We were trying to figure out how to go national years ago. I am fully behind keeping a national organization going. Not only so that we don't have to reinvent the wheel, but to gain that reputation that will provide our members with studio support and with it tapes, information, and participation in making animation succeed. While many members just want to watch films, many more want to be a part of animation. That's my goal.

DAVE DOERING 20 Aug 86

Legal Notes

Some CFOers wonder whether I am an attorney. I am not. My brother, however, is a practicing attorney in Los Angeles aquainted with these copyright issues. I research the material, write the article, and get his opinion on it. The material I cover here is not legal counsel, since we are not dealing with specific cases. Anyone can write general articles about legal matters, its when you get specific to one person that it is practicing law.

While these articles therefore are reasonable advice, they are not to serve as a replacement for consulting with your own attorney. They are a foundation to familiarize us with the law. I hope in that vein they are helpful.

The area of law we are dealing with is quite literally without precedent. The Supreme Court did not rule on clubs formed for the basis of trading tapes, (and there are several besides the CFO), nor did it rule on keeping tape libraries. The Universal Studios Case covered only the home taping of network television programs to be seen at a later time and then erased. No other issues were decided by the court.

Right now it is up to Congress to regulate the industry. And, as can be seen, the movie companies are waiting for just that. (A good rule of thumb is to watch The Movie Channel's VCR Theatre. When the studios shut that down, we can expect them to go for other parties.)

Of course, as I observed last month, most of the legislature is very reluctant to do stop taping. Americans want to make pirated tapes, and they are a powerful majority.

Legal Beagle

Question: Can I make buttons from photos in Japanese magazines for my own use? Answer: Yes, you can. This is referred to as incidental use, and, while a technical violation in a broad sense, is not prosecuted. Once again, the important issue here is for your own use. If you ever sell any, expect to get your butt kicked.

(For example, Richard and Wendi Pini are flattered by fans who produce their own Elfquest buttons from pictures in magazines. But Richard turned a livid blue when someone was seen at a convention selling them. Exit one fan.)

Question: Would it be preferable for people doing the copying to sign a waiver to absolve the CFO of all responsibility?

Answer: Waivers may or may not be held valid. Most waivers are made between the injured parties and the hpst. Example: You play on a church basketball team and sign a waiver saying you will not hold the church liable if you are fouled and injure your knee in a hard crash on the floor. The waiver is a contract between you and the church. The waiver we are talking about here is a contract between two parties, neither of whom are the injured parties. The studios would have to be a party, and they aren't signing.

What a waiver can do is to say that "I, the undersigned, promise to indemnify the CFO for all expenses resulting from my copying activities." This means the member would make good if there were any fines or legal fees.

RANDALL S. STUKEY

4122 TALLULAH, SAN ANTONIO, TX 78218-3452
PHONE: (512) 655-2678
22 AUGUST 1986

APA-HASHIN

Those of you who have been following the C/FO-San Antonio Newsletter for the past few months know that C/FO-San Antonio started a Social APA last May. We now have two issues under our belt and have decided to open up the apa (now called APA-HASHIN) to the general public - with a perference on the waiting list (when we get one) given first to members of C/FO-San Antonio and our sister organizations (C/FOOD and the SDF-Ft. Worth, at the moment) and then to members of the general C/FO.

APA-HASHIN currently has nine members. The membership limit for the third issue is 15 (October-November 1986). The fourth issue membership limit will probably be 20 or 25 (December 1986-January 1987). APA HASHIN is bi-monthly and has only ONE RULE: ABSOLUTELY NO C/FO BUSINESS OR POLITICS WILL BE DISCUSSED.

The copy count for issue 3 will be 15. Minac (minimum activity to remain a member) is one page per bi-monthly issue. Members must set up a small postage account with the OE (Official Editor) to cover the costs of mailing their issues. The deadline for issue 3 is October 15, 1986. Anyone interested in joining should contact me for more info (and to find out if an opening exists) well before that date.

The current members are having alot of fun and if you're interested in discussing anime and anime-related things in an informal manner, join us. Starting with issue three APA-HASHIN will even feature an anime-related "play-by-zine" role-playing game based loosely in a DUNBINE-type science-fantasy world.

I'm hoping to hear from alot of you --- just remember APA-HASHIN is not SHOPTALK. It has a membership limit and ABSOLUTLELY NO POLITICS!

C/FO MAGAZINE #11

The current status of this is unknown to me at this time. Bill Wilson was sent mailing labels for it in July. He hoped to get it out before the end of July. Obviously, he did not. I do NOT know what the problem is, but I do know several things that it is not (at least according to my best sources):

1) The magazine is complete. Rumors that it cannot be printed until Kurt or Jane write an editorial apparently have NO BASIS IN FACT.

2) The magazine is not being held up because it violates the election committee's rules on editorial comment. From what we have heard (and one member of the election committee has had portions of the magazine read to him over the phone), there is simply nothing in there that violates these rules.

Perhaps if a few LA area members could find time to give Bill Wilson a bit of help, it might be out faster. By then again, it might even be out by the time you read this.

ELECTION NEWS AND OTHER RELATED UNPLEASANTNESS

I'm writing this on the evening of August 22nd, the close of the "grace period" for receiving platforms (which had to be postmarked by the 15th of August). The following platforms have been received:

C/FO PRESIDENT:	Mark Keller Alvin Ronnfeldt
C/FO VICE-PRESIDENT:	none
C/FO SECRETARY:	none
C/FO TREASURER:	Raymond Elliott Brian Jordan

One note on the lack of a candidate for C/FO Vice-President. We had one, but this person withdrew from the election due in part to the poor treatment this person received from numerous LA area members of the C/FO at San Diego Con. I have double-checked this person's story with my own sources and as far as I can tell it is not stretching the truth too much....

Although I am sure that no SHOPTALK readers were involved in this nonsense, I would like to ask you to pass my words on to those who were involved:

> Folks, I am shocked by this type of behavior. It may be the normal in the LA area to rant and rave, to

insult people, and to throw things at them during meetings. I do not know and I do not care. Most non-LA area members (and all non-California members that I know) consider such behavior extremely rude and crude. I personally think the members involved (if they could be identified) should be kicked out of the C/FO and never allowed to re-join. Fortunately, despite a few accusations that I am a dictator, I do not feel that I (or even the temporary board) have the right to do such things, even if I could identify the members.

However, there is a growing body of opinion in the rest of the country that the C/FO would be better off without the LA-area chapters and members. Remember, folks, this club can be run quite well without you, your petty feuds, and even your tape-collections and bad manners. Those of you in the LA area who are not involved in this nonsense should crack down on those who are or the C/FO may become an LA area only club again --- as the rest of the people pull out to avoid being associated with you. Remember, whether it is true or not most of the rest of the club thinks that 80% of the C/FO's problems originate in the LA chapters. IF NOTHING ELSE, BE NICE TO NON-LA AREA PEOPLE, LEAVE YOUR FEUDING AND BICKERING OVER SUCH NONSENSE AS WHETHER TAPE COPYING SHOULD BE ALLOWED AT CHAPTER MEETINGS IN LA and remember that the impression you as a person make on a non-LA area member reflects on everyone in the LA area!

'Nuff said! (I HOPE!!!)

Back to the elections. The lack of a candidate for the office of Secretary does not give me much hope for the furture of the C/FO. Everyone wants newsletters and magazines, but no one is ever willing to do the work involved in actually running this club. So long as this attitude holds, this club is well on its way to the Realm of Dead Organizations. Yet, again, I have been talked out of substituting a resolution to dissolve the club and refund the remainder of the treasury to the members for the C/FO Bylaws we have written on the upcoming ballot. I will not yet pronounce this club dead, but I think the illness is terminal and it is now only a matter of time --- and it will take more than the handful of people who now care enough to actually do some of the work whether than just talk about how they'd like to help!

1985 WHO-WAS-THE-SECRETARY-NONSENSE

I see my request that the matter be dropped fell on deaf ears. (OK, so you didn't see it 'till too late!!)

Although this is probably obvious to everyone, I feel that I must point out that no one is saying that James Hudnall's intentions were not clearly stated in his letter to SHOPTALK which was printed in SHOPTALK well before the tenth issue of the C/FO Magazine went to press. The question is was said letter ever read by Kurt and Jane. I have it from several different sources that it was not because they like numerous other people in this club refuse to read SHOPTALK and as James only sent his letter to SHOPTALK and not to all of the club's officials, one had to recieve and READ SHOPTALK to see the letters. As Kurt and Jane did not read the issues of SHOPTALK with his letters, they therefore couldn't have known about it! SHOPTALK is not now and has not been for sometime an official publication of the C/FO (although it is definitely it's most regular publication), and anyone who thinks SHOPTALK is somehow required reading for chapter heads and general club officials or that by publishing something in SHOPTALK one has officially notified the entire club of something (although, at the moment, its about the best one can do) simply is not living in the real world. And just because a free copy of SHOPTALK is sent to someone doesn't mean they have to read it and definitely does not allow them to be held accountable for knowing the info printed therein!

As I said in my last letter, I have decided to apologize for my statement. To be honest, I feel this is a purely PERSONAL matter and I shall not discuss it further --- I cannot see that continued discussion would HELP the C/FO in any way, shape, or form!! (However, I must state that if you had told me a year ago that today I'd be defending one of the Black's editorial decisions on C/FO MAGAZINE #10, I'd have laughed in your face!)

1986 MEMBERSHIP DIRECTORY

This is on hold until after the ballots, platforms, bylaws, etc. are mailed out in mid-September. However, all that will be required after that is to print the list out of my computer, get the print-outs reduced and pasted up in a two-column format. Assuming Fred Patten stills wants to print it, he should have it by mid-October. (The C/FO-San Antonio Newsletter has priority over ALL national club business during the last two weeks of the month, or it could be done sooner.)

CORRESPONDENCE SECRETARY NEEDED

I originally volunteered to run the elections, handle the mailing lists, and help edit a newsletter. I never volunteered to be club secretary, I had the job dumped on me. I have done the best I can, but I cannot do everything involved in running this club single-handedly. I have repeatedly asked for assistance in answering the club's mail --- much of which consists of questions that I do not have time to research the answers to given my numerous other C/FO duties --- and except for Fred Patten (who mails out the general info flyers to people who just ask for information) and for Barbara Edmunds who has answered alot of the anime-related mail, I have not had a single volunteer. Folks, I only have about one hour a day to devote to general C/FO work and answering one letter can take most of that hour --- thereby putting the new bulletin and the membership directory further and further behind schedule. Therefore, I am forcing the issue. As of 1 October 1986, I will no longer handle club correspondence (I will continue to handle memberships and chapter organization matters) --- nor will anyone else from the San Antonio area. Someone else is going to have to take up the load, or the job just will not get done!! If no one else volunteers to handle this job (and any friendly person who can write a letter can handle the job), I'll take it as a sign that this club is becoming "too disorganized to function".

All the best,

P.S. This was written in a big rush - please excuse any errors! Thanx!

LOS ANGELES bidding committee
for WESTERCON XXII

Chuck Crayne & Bruce Pelz CO-CHAIRMEN
Ken Rudolph TREASURER
Dian Pelz ART DIRECTOR
Sally Crayne SECRETARY

LON ATKINS - Publicity
FRED HOLLANDER - Masquerade
LARRY HOWARTH - Registration
DAVE HULAN - Program Continuity
FRED PATTEN - Auctions
JOHN TRIMBLE - Food Functions

FREDERICK PATTEN
11363 WEST JEFFERSON BLVD.
CULVER CITY, CALIFORNIA 90230

26 August 1986

Honorable Everyone;

Danny Barer: I just returned from the tour to Japan, and I can't recall whether I ever saw Pepsi Cola there at all. Coca Cola, certainly. The Japanese seem much less addicted to colas than Americans are. There's a far greater variety of flavors, including Bireley's non-carbonated orange drink, which used to be common in Los Angeles during the 1940s & 1950s but which I haven't seen in thirty years. There are soft drink vending machines all over, in some areas at each corner and at the middle of the block. Most of us on the tour soon developed the habit of feeding our spare change into these machines almost every time we passed one, it was so hot and humid. My favorite was a carbonated pine(apple) soft drink. I don't remember seeing any brand of cola other than Coke. ## I haven't checked it out closely, but I think that the "Ulysses 31" home-purchase video tapes are just regular episodes of the TV series.

Michael J. Susko, Jr.: I'm all in favor of chapters writing up their own histories. That's why I tend to write such complete minutes of all of the Los Angeles-area chapters. A lot of chapters think it's important to describe in detail the Japanimation that they're showing, so you get lengthy plot synopses from their bulletins, but you get almost no idea of what their meetings are like. They may not think that this is important, but there's a definite place for this "social history" of the club. For example, those who've been reading the minutes of the L.A. meetings have seen that we've just gone through a period of stress & trouble as a result of allowing tape copying at the meetings, and that we've banned it. Have other chapters had this problem? If they have, we might've learned from their experiences if we'd known about them. Or if they worked out a way to allow copying at their meetings without disrupting those meetings for the regular attendees, we'd've surely liked to have known how they managed it. I've recently gotten a rumor that one chapter that hasn't been participating in C/FO SHOP TALK or sending news to the club archives has quit meeting altogether because of "unsolvable problems" at its meetings. I don't know what those problems may be, but I wonder whether they're some that other chapters have had & solved, and whether this chapter could have profited from their experience if it had known. That's supposed to be one of the main reasons for operating the C/FO as a unified club; so that all our chapters can help each other and learn from each other's experiences. So, yes, I do hope that other chapters will follow up on your proposal to write synopses of their histories. I wrote a lengthy history of the beginning of the C/FO and its first six months, a long time ago (SHOP TALK #10, I think it was without going to the trouble of double-checking). Most SHOP TALK participants frown on reprinting material from old issues, so I won't reprint it, but if anybody would like to get a photocopy of it, send me a self-addressed 9" x 12" envelope with 73¢ in postage on it.

Paul Sudlow: A hearty welcome to you and the others in the C/FO-Sewanee who are joining the animation information-sheet project. Assuming that the club's new officers approve this project (and they'd better have a good reason if they don't), C/FO members should soon start receiving some of the value that they deserve for their membership fees. Also, hopefully this project will encourage participation from throughout the club, which will help to restore it to being a real club instead of a collection of isolated chapters. ## Unfortunately, it doesn't look like we can expect much support from the Japanese themselves in preparing better-quality versions of their animation for the American market to create a better market for the sale of Japanimation to the U.S. During the Japanimation '86 tour's visit to the offices of Tokuma Shōten (the producers of "Nausicaä of the Valley of the Wind"), I asked them if they were really aware of the quality-level of the American "Warriors of the Wind" version and of how it was being marketed in America (i.e., as a home-purchase kiddie cartoon feature rather than as a theatrical release for older audiences); and whether they had considered investing any of their own money to produce a higher-quality translation of some of their other features (such as "Arion" or "Laputa") and marketing them to an older and more general audience? They said that all they can do is to sell their films to American distributors and trust the American distributors to dub and market them intelligently. Well, if New World gets hold of "Arion" or "Laputa", can we expect that they will be treated any better than "Nausicaä" was? Yet the C/FO doesn't have the resources to do anything professional. Maybe what we need to do is to look for a new American film distributor that's willing to take chances, or that isn't run by entertainment-industry veterans who insist that all cartoons have to look as much like Saturday-morning cartoons as possible, and persuade them that we know what we're talking about and they should follow our guidance. That's essentially the approach that Carl Macek took to get his position with Harmony Gold and their approval to let him produce "Robotech". Ideally, we need a distributor that's willing to allow us to go even further than Harmony Gold allows Macek to go in keeping the cartoons closer to the original Japanese versions. ## Your anime and manga apa sounds like a good idea, but didn't Mary Kennard announce the creation of a similar apa around a year ago? What happened to it? Also, there were announcements at the San Diego Comic-Con that Pat Munson is starting a new apa devoted to "Gatchaman"/"Battle of the Planets". All of these new projects are encouraging, but I hope that they don't end up cancelling each out by spreading the club's creative talent too thin. There's the anime information-sheet project that Dave Doering and you are working on; there's the restored general club bulletin that Randy Stukey and Robert Gibson have committed themselves to; there are a growing number of chapter bulletins that are expanding and looking for more art & fiction; there's the club's general magazine (formerly FANTA'S ZINE, which Kurt Black merged into the general bulletin) which should be a forum for the club's artists and writers to present their work to the whole club... I'd like to see someone volunteer to restore FANTA'S ZINE (under that or another name) and act as editor to present it to the whole club, instead of setting up another separate apa or a non-club fanzine. Your proposed apa should work okay, but if it's done as a club magazine, it should be entitled to more support from the whole club. Hmmm, maybe I just want to see C/FOers conducting their activities through the general club once again, instead of setting them up as personal projects that have to be run around the outside of the club because the club will stifle them by Not Doing Anything. Hopefully the new club administration will make this possible.

Bill Glass: No, I don't have any automatic cut-off when it comes to subscribers going into the hole. I described my policy in last issue's editorial pages. If someone who has been a very reliable contributor to C/FO SHOP TALK for a long time falls temporarily into debt, and sends me a note promising to pay as soon as he/she can, I don't mind giving credit for another month or two. I'd not like to be forced to refuse them and drop them because of an arbitrary debt limit. ## I prefer "informal" or "extra-legal" to "illegal" when talking about the status of C/FO SHOP TALK or the C/FO-San Antonio's efforts to keep the club alive. "Illegal" means in defiance of formal laws, and as everyone is aware, the C/FO doesn't have any formal laws yet.

Jason Saylor: Thanks to you and all the other chapter leaders who are keeping all of us informed about what's going on in your areas.

David Doering: I dislike Revell Walker's proposal to change the C/FO's name to Animation Society of America both for the reason that you give, and because I think it's a mistake to officially add "America" to our name, or to refer to the C/FO as a "national" fan club. That would tend to prevent the C/FO's growth as an international club. And this may be nit-picking, but is there a reason that you never put the / in C/FO when you type it?

Randy Stukey: The outlook for the club does look bleak, but thanks for all the work that you've put into trying to keep it going. There was some discussion of the state of the club during the Japanimation '86 tour (it was really helpful to have members from throughout the club thrown together for over a week). If what I was told there was correct, we do have two serious candidates for President and two for Treasurer, and one of the tour members (I'll wait for him to make his own announcement, if he really means it) said that he'll volunteer to be appointed the Secretary if nobody has filed for the job. This person has been doing a lot of work for his own chapter, so his record as a "doer" rather than just a "talker" is proven. So, while the overall situation could be better, it's not hopeless yet. ## If you want to apologize to the editors of the C/FO magazine, that's your business, but I hope that you can do so in a way that doesn't leave you owing an apology to Jim Hudnall as well for making it look as though he didn't bother to send his public refusal to accept the Secretary's post to the appropriate club officers. Hudnall didn't just send his refusal notice to C/FO SHOP TALK; he made particularly sure that it was sent to Ann Nichols and to the Blacks, as well. If they want to go on record as stating that they threw his notification away without reading it, that's their business, but that doesn't justify their denying that Hudnall ever made a public statement that he wouldn't accept the office. ## Okay, I'll use your comment here on "C/FO Correspondence" as authorization to pass mail that needs replies to anyone who volunteers for it, instead of forwarding it all to you. To quote one letter that's just arrived:

> *August 20th, 1986*
>
> *Dear C/FO*
>
> *My name is Shintaro Konno. I'm Japanese. I knew you by acertain Japanese magazine. I want communicate with American animation fun, so I write for you. Please introduce some pen pals for me.*
>
> *My Data*
>
> *Name: Shintaro Konno*
> *Age: 15*
> *Birthday: 1971,4,26,*
> *Address: 19-15, Nakayama 2 chome*
> *Sendai-sh, Miyagi*
> *980 Japan*
>
> *American animations which I know: G.I. Joe, Transformer, Tom and Jerry, and Diseny. Liking Japanese animations: Hokutono-Ken, Goundam (the first), Xabngle, Naucicaă in the Varry of the Wind, and Lupin the third.*
>
> *I hope you will give me a kind letter soon. Since rely yours.*

So instead of forwarding this to Randy, I'm publishing it here in case any SHOP TALKers would like to answer it, or in case any of us know somebody else in our chapters who would like to get a Japanese pen-pal. I hope that somebody will answer it. Everyone, let me know if you want some club mail to answer.

The following is excerpted from an article in the May-June 1986 issue of LIBRARY SOFTWARE REVIEW, a professional librarians' magazine. (I am a librarian, for those who've wondered about my profession.) I've cut out a lot that doesn't apply to the C/FO at all, but these comments on the legality of librarians showing video tapes at their school or public libraries, or allowing people to borrow library-owned copies of tapes for possibly-illegal screenings, seem pertinent to us.

Library and Classroom Use of Copyrighted Videotapes and Computer Software

by Mary Hutchings Reed and Debra Stanek

After receiving numerous queries regarding library use of copyrighted videotapes and computer programs, I asked ALA attorney Mary Hutchings Reed to prepare a paper that would address the issues that librarians had brought to my attention and offer some guidance. The result is the following which we've published as an insert so that it can be removed and posted for ready access. A longer, more detailed article by Debra Stanek, "Videotapes, Computer Programs and the Library," will appear in the March 1986 issue of *Information Technology and Libraries*. These papers express the opinion of ALA's legal counsel; individuals and institutions deeply involved in copyright matters should consult their own attorneys. *Donna Kitta, Administrator, ALA Office of Copyright, Rights & Permissions*

I. VIDEOTAPES

The Copyright Revision Act of 1976 clearly protects audiovisual works such as films and videotapes. The rights of copyright include the rights of reproduction, adaptation, distribution, public performance and display. All of these rights are subject, however, to "fair use," depending on the purpose of the use, the nature of the work, the amount of the work used and the effect the use has on the market for the copyrighted work.

Libraries purchase a wide range of educational and entertainment videotapes for in-library use and for lending to patrons. Since ownership of a physical object is different from ownership of the copyright therein, guidelines are necessary to define what libraries can do with the videotapes they own without infringing the copyrights they don't. If a particular use would be an infringement, permission can always be sought from the copyright owner.

B. In-library Use in Public Libraries

1. Most performances of a videotape in a public room as part of an entertainment or cultural program, whether a fee is charged or not, would be infringing and a performance license is required from the copyright owner.
2. To the extent a videotape is used in an educational program conducted in a library's public room, the performance will not be infringing if the requirements for classroom use are met (See I.A.).
3. Libraries which allow groups to use or rent their public meeting rooms should, as part of their rental agreement, require the group to warrant that it will secure all necessary performance licenses and indemnify the library for any failure on their part to do so.
4. If patrons are allowed to view videotapes on library-owned equipment, they should be limited to private performances, i.e. one person, or no more than one family, at a time.
5. User charges for private viewings should be nominal and directly related to the cost of maintenance of the videotape.

6. Even if a videotape is labelled "For Home Use Only," private viewing in the library should be considered to be authorized by the vendor's sale to the library with imputed knowledge of the library's intended use of the videotape.
7. Notices may be posted on videorecorders or players used in the library to educate and warn patrons about the existence of the copyright laws, such as: MANY VIDEOTAPED MATERIALS ARE PROTECTED BY COPYRIGHT. 17 U.S.C. § 101. UNAUTHORIZED COPYING MAY BE PROHIBITED BY LAW.

C. Loan of Videotapes

1. Videotapes labelled "For Home Use Only" may be loaned to patrons for their personal use. They should not knowingly be loaned to groups for public performances.
2. Copyright notice as it appears on the label of a videotape should not be obscured.
3. Nominal user fees may be charged.
4. If a patron inquires about a planned performance of a videotape, he or she should be informed that only private uses of it are lawful.
5. Videorecorders may be loaned to a patron without fear of liability even if the patron uses the recorder to infringe a copyright. However, it may be a good idea to post notices on equipment which may be used for copying (even if an additional machine would be required) to assist copyright owners in preventing unauthorized reproduction. (See I.B.7)

D. Duplication of Videotapes

1. Under limited circumstances libraries may dupe a videotape or a part thereof, but the rules of § 108 of the Copyright Revision Act of 1976 which librarians routinely utilize with respect to photocopying, apply to the reproduction.

III. EXAMPLES

7. A book discussion group meets in a classroom at the high school. May they watch a videotape of "The Grapes of Wrath"?

No, the discussion group is not made up of class members enrolled in a non-profit institution, nor is it engaged in instructional activities, therefore the classroom exception would not apply. Any such performance would be an infringing public performance because it is a place where a group of persons larger than a family and its social acquaintances are gathered. Permission of the copyright owner should be sought.

8. Same as 7, but the group meets at a public library.

The performance may be infringing because the library is open to the public and the audience would be a group larger than a family and friends outside of a non-profit instructional program.

9. A patron asks if he can charge his friends admission to watch videotapes at his home.

The library's duty in this situation is merely to state that the videotape is subject to the copyright laws. In fact, as long as the patron shows the videotape at home to family or social acquaintances the performance would not be a public one, and therefore not infringing even if they share the cost of the videotape rental.

10. A patron asks if he can charge admission to the general public and show the videotape at a public place.

The duty is the same as in the previous situation; however, the proposed use is an infringement of copyright.

11. A librarian learns that a patron is borrowing videotapes and using them for public performances.

Again, there is a duty to notify the patron that the material is subject to the copyright laws. There is room for a variety of approaches to this situation, but there is no legal reason to treat videotapes differently from any other copyrighted materials which are capable of performance. While there is no clear duty to refuse to lend, there is a point at which a library's continued lending with actual knowledge of infringement could possibly result in liability for contributory infringement.

Most of the deleted sections have to do with the use of copyrighted videotapes in school classes, or similar "instructional activities" which are held by "non-profit educational institutions". They have much more freedom to show copyrighted tapes than do "book discussion groups" or similar "non-institutional" social groups. If the C/FO had incorporated as a non-profit institution (as have the Los Angeles Science Fantasy Society and a number of other s-f clubs), we would be entitled to classify our meetings as "instructional activities" which would give us a lot more protection. The whole situation isn't as simple as that -- for one thing, screenings at non-profit institutions are supposed to be restricted to "class members" rather than open to the public; this is fine for showing tapes to paid-up C/FO members, but it would make difficult the C/FO's goal of making animation available to the general public -- but it would be a step in the right direction. The cases cited here would also seem to grant greater legal protection to meetings/screenings held in private homes than to those held in libraries, community rooms, and other public meeting places. And, of course, there just isn't any legal justification for all of the tape-copying that our members want to do.

- oOo - - oOo - - oOo -

This letter has been hastily written just after the return of the Japanimation '86 tour, and just before I leave for the 1986 Worldcon in Atlanta. Randy Stukey has asked me to write a report of the tour for the first issue of the revived general club bulletin, so I won't go into it in depth here. Briefly, it was *W*O*N*D*E*R*F*U*L*! There were 32 people on the tour, mostly C/FOers. The tour was about equally divided between organized touring in a big tour coach all our own to mundane tourist attractions and to animation studios, and informal expeditions in small groups or alone to book shops, toy & model shops, anime shops, electronic-parts shops, and the like. A lot of the tour members had Japanese pen-pals who met them, and several members of the C/FO-Rising Sun made a point of coming to Tokyo to meet us, so there were plenty of local guides to take us in small groups to all the best shops. Animation was playing in lots of theatres, and several of us took time to pay ¥1,500 ($15.00) to watch one feature or another on the big screen. Even some made-for-home-purchase features such as "Gall Force" and "Love City" were playing in theatres.

As a tour group, we visited Tokyo Movie Shinsha, Toei Animation, Kaname Pro, Production Wave, and the editorial offices of Tokuma Shōten, the publishers of ANIMAGE and the producers of "Nausicaä", "Arion", "Angel's Egg", and the brand-new "Laputa". We were treated graciously and were loaded up with anime gifts almost every time we turned around. Mr. Hiromasa Shibazaki, the President of Hiro Media Associates (publisher of GLOBIAN magazine and producer of such home-purchase animation as "Fandora" and "Bavi Stock"), personally conducted us to Kaname Pro and Production Wave (the studios that produce his animation); and when some of us asked what the stories of some of his new titles were, he invited the whole tour to his home for dinner and to watch "M. D. Geist", "California Crisis", and "The Humanoid" on his VCR. (The dinner prepared by Mrs. Shibazaki was excellent, too.) We can expect to see the tour written up, probably with lots of photos, in both ANIMAGE and GLOBIAN.

Daicon V, the 25th annual Japanese National S-F Convention, was a lot of fun. It included the premiere of "Time Strangers", the latest animated feature by Haruki Kadokawa ("Harmagedon", "The Dagger of Kamui") which won't be released until December. There were a couple of disappointments with the con, however. First, everyone who had seen the Daicon III and Daicon IV opening-ceremonies cartoons was expecting something similar. But this year's Con Committee decided that it was time for something new, so they had a very pretentious and boring computer-graphics film. The Japanese fans were also disappointed by it. The dealers' room turned out to sell fan-produced items only, mostly fanzines and models (with the exception of one table that sold old movie posters and lobby cards), so those of us who expected that the con would be a good place to find lots of out-of-print manga and anime items were out of luck. But most of us were having so much fun talking with fans that it didn't matter.

Fannishly, Fred

For: C/FO SHOPTALK #.63

From: Fred Lee Cain, C/FO-Topeka
515 Lincoln, Topeka Kansas 66606

August 23, 1986

-I suppose you're all wondering why I called you here...

(Here we go again)! First of all, part of this letter is from last month -didn't get it done in time for the July issue.

Before I get into general ideas, I'd like to start by covering a few personal greetings and requests to worthy friends & members- :

GOD- I really put off too much.. As a friend & fellow-member*, any assistance you can give me towards improving my work habits &n self-image would be 'greatly' appreciated!-- I'd 'like' to make a worthwhile contribution in the field of SF/Fantasy fiction/manga-art/&. anime'! Yr's truly... Your pal- Fred. *(: non-dues paying, honorary member)-!!

Rich Arnold- Rich. I don't think we've ever communicated before, but I did want to take a moment to let you know how much I've enjoyed your art & humor in recient issues!! Your emulation of the Robotech art-style deserves a 10.0+! (I thought that one set of answers in ish. #.61 of your quiz-page, was hilarious!! ..(how Rick would navigate the maze: SMASH! BANG! CRUNCH! SCRAPE-! GRIND!-- Or answer four: "-if you were Rick, would you want to go back, just to get yelled at by Lisa?!") Please keep on contributing!... Fred.

Dennis Brimhall- Den! Sorry I haven't answered your letters sooner; -I've had a lot of things to do .....which I haven't been doing! -At any rate, not as fast as I'd like to. -But thanks a lot for the samples of artwork; I enjoy them very much & will try to write in reply, as soon as possible. (P.S.: like your double-cover for ish #.62 -Question ?! Who was the character-- on the front cover, she was standing directly above Phoenix; and on the back cover, she was standing below & right of her; between Phoenix and Fanta?..)

Fred Patten- Fred, I regret that my dues for SHOPTALK have fallen a bit behind; the end of the month is always a tight pinch for me when it comes to finances. However, if it's alright, following the first of the month, I'll send a check to balance things and bring me up to date, if that's satisfactory?! -Thanks.

Steve McIntosh & John Strang- Steve...John... I wanted to thank you guys for writing me back in May, re: info about Urusei Yatsura and the UY-special interest group; I enjoyed it all very much! -I'm sorry I haven't written in reply sooner (I've wanted to); but things have been a little 'busy' the past three months..(I wish I could get my hands on Lum &n Lan's 'clone-pistols'...! Question: we know Lum is an Oni; Lan is a "Love-Gaki"; and Kurama is a Tengu (oh- by the way; I found out "tengu" also can mean 'a conceited person' -which perhaps fits with her determination to find a "perfect" boyfriend)!.. And I believe I've vaguely heard refferences in Oriental fables to "Snow-Maidens", which would take care of Oyuki (even though I don't know any details of the legends involving those beings). But, I'm curious-- 'What' is Benten?! Her race seems to enjoy a friendly rivalry with Lum's Oni-race; in fact, they seem to 'enjoy' rivalry; period! One thing, John?- Regarding your letter; one matter you mentioned-- I've started collecting both the anime and b-&-w manga volumes of UY, so concerning Lan's grudge with Lum, I can see where she does have a lot of scores to settle from when they were both little; -however; in a lot of those cases, I don't think Lum was being deliberately malicious (in fact, in some instances, she seemed to have good intentions that merely backfired) - rather, in many cases it just seems that she was unintentionally thoughtless -or, as in those cases where she was visiting for the night at Lan's house &n vice-versa- merely scared to face some possible consequences.. Lan herself seems to waiver back and forth between a genuine fondness and then one thing recalls another, and suddenly- 'SNAP', "if looks could kill---- !!" To go on; I figured the tall, bald man with glasses was the principal of Ataru's school- however, the man I was inquiring about in my letter, was a second character -of like build but with a full head of dark hair (he was teacher in class, the first day Lum-Chan showed up as pupil)..seems like a nice guy; -kind of "Clark Kent" type. Regarding the incomplete excerpts of that piece of fan-fiction for U-Y that I'm working on: "Never Never Leave Me" -I'd only sent a few of the pages completed, simply because I was short on funds for the copy-machine at the time; I've got the story all worked out, but have been too busy the past couple of months to finish up typing the last pages remaining. I'm glad you all liked it; thanks for the encouragement, it was very much appreciated! When I get the work finished, I'll send it to you... Also- last month when I sent a letter to C/FO-San Antonio; I (for obvious reasons), sent along a second piece of U-Y fan-fiction, where the kids were invited by Mendo, to visit a Mendo-owned estate/"ranch-empire" in Texas. On a visit during school-vacation, to the U.S. (one part involved a dream that finds the kids- (:Ataru, Lum, Shutaro, Ton-Chan, Megane, Ryoko, Lan, Rei, & Ten); involved in 'The Battle of The Alamo.' ----John Wayne was never like this... On another occasion, Ataru takes part in a rodeo to impress a local girl; -and by accident, ends up riding a 'plumb loco' "killer" in the bronco-busting event (the sight almost 'killed' Lum)! All I'd worked out was just the general outlines; there's still a lot of blank spaces in the ideas to be filled out; anyway- if you're interested in the notion, let me know and I'll send you a copy off of my copy, and anything you all want to collaborate with C/FO-San Antonio and add to it? Fine. Feel free and good luck..

Ed Sevcik- Let me guess!... Your favorite anime' character is "Curls", from Johnny Hart's 'B.C.'-!! Right?!

Mike Susko Jr.- Mike. To answer your questions: my Urusei Yatsura library consists of the Shonen b&w manga volumes 1-to-16/18-19; the four English-translated manga volumes; the TV series photonovel volumes 1-5; and the two photonovel volumes of the movie 'Beautiful Dreamer'. Incidentally- yes! I think that the character you mentioned in the manga-story, vol.4, part 5 is the same as the 'Evil Dream-Devil' in 'Beautiful Dreamer.. even to Ataru's dream of an orgy with every girl he's ever liked; and Baku, the mythical creature that eats bad dreams. Regarding my getting a VCR; I only wish it was so; but that'll have to be later, when I can afford it!.. However, I'd still enjoy hearing of any anime' episodes you'd suggest, for when I can get one.. (Thanks for sending the manga-copy of "Love and Boxing-Gloves" ..I thought that was "sweet!!-" Him deliberately putting himself between Lum and those gloves -even if it meant that Ataru'd knock himself punchy.

Re: your idea for a more 'hopeful' solution to the problem posed in the end of manga-story v.2 part 3; I like it!! The logic is quite reasonable -and; it could be incorporated along 'with' my idea!.. Following his 'second' return from a visit to the future; she could notice him looking rather melancholy (him having left before he could learn the 'whole' truth)! -And when Ataru tries to approach the question with an idea of possibly 'softening the blow'; then Lum could explain of how- just after that first incident -she'd been about to leave Earth ("-since there was no hope for her marrying Darling!!") -Until she had a talk with her Daddy, like you described, telling of how 'alternate' futures can exist (and as you pointed out; she 'did' make a mistake in the setting)... That could cheer both of 'em up! (-Which, in itself; could give him something to 'think' about : ".....I- ...I'm 'happy'?!!-") Regarding my solution to the problem; yes, I did see that story where Ataru gets "cloned" into an 'Odd Couple' pair of twins. Vol.3 part 3-- But I don't think I was remembering that, when I thought up that 'Oni-Prince' who (behind his concealing helmet) is a future "cloneself" of Ataru, married to Lum- while Ataru's other self (as we've read), eventually marries Shinobu!

Dan Barer- Dan! I just noticed an item in your letter from June ST #.61-- When I mentioned the Book: 'The 50 Worst Films' and my difference of opinion with the critique in it of 'Alakazam the Great'; my objections concerned the two UCLA film-students who wrote the book; not any points you may've mentioned regarding English-dubbing of any forign films (as a matter of fact, I've got a critique/review -partly complete, though I don't know 'when' I'll get it finished- that points out 'logical' reasons why I feel the movie had many very good points in its favor, that made clear that some of their criticisms were in error;-- merely because their review of the elements making up its blend of logic, plot, score, &n etc. were too cursory and superficial.) -I will conceed to them that some films -even 'good' ones- have to be seen more than once, before you can appreciate them! 'Alakazam' was no exception--- maybe it wasn't 'perfect' (but what in this world is)? My gripe was that they didn't see much, because they didn't 'look' very hard!.. But it was not my intention to accidentally give any impression that I was complaining about anyone other than those two and their book!-- If I've caused any confusion for anybody; I apologize!...

Revell Walker- Revell, re: your mention in SHOPTALK #.60 (Rising Sun-chapter pages 5-6 of the plastic model-kits (especially the Lovely Gals collection)-- would you please send us-- a. a price-list + rate of Yen = $$'s... b. a catalogue of characters... c. the address of some place where we can order them!... Please?!.. Domo-Arigato!! (Otherwise, the address of your base gets mailed to Godzilla)!!

Randall Stukey- Randall! Regarding Revell Walker's letter of SHOPTALK #.61 and your reply of issue #.62; I wanted to write to let you know that I agree with your stand regarding any change of organization name- however, I think I figured out a solution, which I'd like to suggest. I sent a copy of the idea in a letter to Revell; it goes as follows... As Revell pointed out, to some uninformed people, the word "cartoon" carries an unmerited connotation of "childish" or silly... As such, some members might at times feel a certain reluctance to mention the name of our organization to strangers whom they've just met.. -neverthless, I feel that both the 'name' and rising 'reputation' for our club, as a group known for a serious and intelligent interest in the field of animation; as a 'mature' field of interest, has gained an 'established' and truly international reknown in the forum of SF/Fantasy-fandom... So, for members concerned about the possible response of people who don't understand that cartoon-animation is not just "kid stuff" (but who might be interested to 'learn' that, if not put off by initial stereo-types), here is my solution as an 'alternative' to a drastic and faction-forming alteration of the Club/chapter name--' :

First of all, animation is one of the 'oldest' yet 'newest' of mans arts; In a cave in Spain or France, some unknown "genius" of a Cro-Magnon artist, created pictures of the animals they hunted, with such skill; that he created a perspective optical-illusion -so that when you stared at some of his art... you saw the animals breathing. Yet it wasn't untill the early 1800's that simple optical-illusion children's toys were made (like flip-cards) that could create a image of a 'changing' composite-picture.. And although 'magic-lantern' slide-projectors had existed at least since the 1500's- it was not until the last quarter of the 19th century that the first, prototype combinations of these two principles were first put into actual existance... Animation is truly a "new" art -and a 'noble' achievement; combining- science...art...and, most importantly, imagination!..

Anyone who feels this is a 'limited' art; merely displays their own limited imagination; however, it is to help any of these un-informed individuals who might be interested to learn the vast potential and pleasure in this field of achievement, that we club-members must address ourselves---- (Well, like the cliche' goes; a lot of selling an idea, is in how you 'package' it!--) Now...

My given, birth-certificate name is "Fredrick" -but that's too stiff and formal.. for general comfort and ease of usage, I and others use a modification of it; a "nickname" ..'Fred'...or 'Freddy'.

Fredrick I remain -but need use that version only for more legal occasions. Now- when speaking to someone who hasn't heard of your group.. as just an 'informal', introductory "nickname"; to hook uninformed outsiders -while not refuting the established C/FO acrostic identity-designation. why not (-informally-) mention it as: The Comprehensive/Fantasy Organization -?!! Isn't that a good word? Honest?? 'Comprehensive' ...it sounds 'thoughtful'..intelligent and with plenty of fan-interests. "Intellectual" (a little bit of snob-appeal).. Well, you tell 'em how its a major branch of science-fiction /fantasy fandom; naturally, right away that's gonna smooth the ground a bit; if they're at all interested, they're gonna 'expect' you to be a little 'way-out' in what all you'll be discussing... Then, you start the pitch... kinda like this-

You begin telling 'em first about our interest in quality fantasy & SF (no lie there)! Then one goes into some of the modern 'special effects' in many popular SF/Fantasy, recient 'epic' features (a very fascinating field)!.. Then one begins to discuss the roles played in SFX by animation arts: computer-graphics like in TRON..'Return of the Jedi'..Disney's "The Great Mouse Detective"..throw in a little of the 'history' of anime, like I mentioned... then such elements as 'rotoscoping' -in both live-action works and in epic works of anime' -such as Bakshi's WIZARDS; 'Lord of the Rings'; and his Frazetta-adaptation 'Fire and Ice'; and in Nelvanna's 'Rock & Rule' (no "kiddy-corn" there) !! -Then one starts comparing the science and art & aesthetics of such works, as compared to the imagination of the Disney "greats": 'Mars and Beyond'...'Victory Thru Airpower'/The History of Flight (made in WW II, that film had anime' "effects" that anticipate the depth and perspective simulations of modern computer-graphics)!.. Peter Pan (some critics thought he made Tinkerbell look too "sexy")!.. His masterpiece, 'Fantasia'.. and, as just a comparison- its Japanese 'counterpart' "Metamorphoses" (-which; in spite of poor reviews, was actually a very good blend of imagination, art, drama and music.. For the English-dubbed version, actor Peter Ustinov actually did a highly commendable job; considering that he not only had to narrate the film-episodes of the feature, but also provide interjected pieces of dialogue for 'all' the characters; male and female.. as well as a sort of play-by-play commentary... Problems considered and weaknesses conceeded; the feature was quite good and deserved better reviews... -but then the same thing happened to Fantasia when first shown; -and a dubbing of dialogue parts with other voices could make the film a real winner)!.. -And, here you could bring up..

"-Did they know that the bulk of recient, popular Japanese anime' had its beginnings with animators who were originally 'influenced' by the 'best' of the Disney creations?! -They didn't?? Oh yes!.. Ah- a pity that 'some' people just didn't realize that the anime' field was so much more than just hack -and 'hacked up'- saccharine preschool-pablum!.. "

Then one can compare some of the top works of quality anime' with various popular works of cinema and graphic pop-fiction/fantasy; such as the works of: George Lucas..Gene Roddenberry..Steven Spielberg.. Jack Kirby..Wendi & Richard Pini..Frank Frazetta..Wally Wood..Reed Waller -etc. And writers such as: Robert E. Howard, H.P.Lovecraft, Edgar Rice Burroughs, and J.R.R.Tolkien (-you know?! Every time I read Tolkien's Silmarillion; I always envisión Morgoth as looking like 'Chernabog' -the gigantic devil in "Night On Bald Mountain" from Disney's Fantasia)! --A folio comparing such various graphic, manga, anime' and live-action styles might be a helpful "persuader."

And then, the confession- well... ('confidentially'-) "among us us members, our club designation of 'Comprehensive/Fantasy Organization' is not our "official" name... That's just our Group's "nickname" -you see.. 'some' people!.... well,... they just don't have the 'maturity' or imagination (-that we both do), to 'realize'...."

-you get the drift?!

To go on to other subjects, Aug. 14 a repeat showing of Public Television's "Sneak Previews" -movie review program, gave a very upbeat and welcome point of view regarding the new, rising interest in animation; citing examples from a wide choice of companies...

One thing I just now thought of.. I'd like to see the C/FO (and our favorite anime') featured on the CBS TV show 'Entertainment Tonight.' -anyone care to start making arrangements?

Another idea that I think might be worth considering; I'd like to address to the Club-at-large... If anybody has any opinions or suggestions regarding this; the SHOPTALK staff might be someone to contact. -Also; you might want to send opinions to the C/FO Magazine staff; and/or the officals of the C/FO San Antonio-chapter; so's any general consensus of ideas could be transmitted thru the general membership. The idea is as follows: -simply a sort of 'Classifieds' Ad's list; like those in a ordinary newspaper,.. that'd make for a clearly outlined, regular clearing-house for any information that anyone might need to know.. I don't know whether it would work best (if practical), as just a regular part of some existing Club-magazine - or whether it might be sent out to all members as a sort of bulletin (monthly?-- bi-monthly? quarterly?) Each issue would always have a simple, outline-format; just like newspaper ads.

1. Information Wanted: (member requests-- If one wants info, in general/particular; re: a specific series or anime-'theme')
2. Information Available: (Prepared outline synopsies &n groups/ individuals to write for details; on various anime/manga series-- "SPACE"--"ROBOTS"--FANTASY--'HUMOR'--"ADVENTURE" "EROTICA"--'HORROR'--MISC. With series listed under their outline-theme heading(s).
3. Buy--Sell--Trade: (trading post info covering options outside one's own chapter/location..)
4. Records/ Sound Tracks: (ad's for different stores, companies, members, mailing addresses, prices..
5. Films, Tapes, Cassettes: (as above).
6. Special Interest Groups: (for any fans or those curious about a 'particular' series or etc.) Anime' FRPG-gaming groups..
7. Wanted: Pen-Pals: (regional and overseas -list likes & poss. provide info on overseas mailing rates..)
8. Chapter Special-Projects: "-C/FO New Orleans is going to be baking a 16' iced- angelfood cake of Lupin III heroine, Fujiko Mine; Fri. (bring fork)!"
9. Model-Kits: (sources--prices-- 'Mecha'..Spacecraft.. Heroes.. 'Girls!-' etc.)

10. Classified Ads: "-Am busy building full-sized J-9 mecha battle-suit!.. Need the professional advice of a trained specialist in laser-technology; any wishing to sign on as crew, please first contact via- "..

"-Am an AMA, licenced plastic-surgeon;.. Look like your favorite anime hero; prices only-"

"-Urusei Yatsura fans!!! Get your horoscope for the constellation-symbol you would have on Lum-Chan's home-world; together with the information on that E.T.-sign.. Send your age, date of birth, and $$; to- "

____

etc.

11. "Top Ten Animonthly List": (series... feature films... characters... theme tunes..)
12. 'Collectables': calandars, poster-art, books, toys, cels, memorabelia, records, autographs, inflatable life-size dolls of the girls of "Cream Lemon".. etc.
13. Monthly Calandar of Events: conventions.. premiere showings.. deadlines for submission &n 'intended' delivery of club publications (-if you don't get it by then, you know (for reasons good or bad) it's overdue).. Chapter meetings -etc.
14. Public/Club Notice: " -I'm qui~~tt~~ing" / "new members-" / new chapter-! / "-for any interested in signing petition letter to Congress, to have anime' critics sent to the Moon...!"- ?! / "apology for-"
15. Lost &n Found:

:(-I "X"-ed out "quitting" so you'd know it was just an 'example' -- Fred.)

Users Include SS&AE For Prompt Return Replies..

Well, the above is just a suggested outline-format for this idea. This wouldn't replace existing bulletins; it would simply be a 'business sheet', with everything arranged in an 'easy-to-find' list.

If anybody has a better idea; that's what I wrote this letter to 'ask' for-!!

(-Some of the above ideas...-not just the idea of a 'Classified's List; but the "ideas"-examples themselves- sounded kind of 'interesting' (I'm glad I thought of 'em) -does anybody have any idea of where to 'submit' them for consideration?!!..)

... Yeah- ....
--I liked "that" one; too -!!

(* -!!)

(So, what d'ya think I am- Galahad?!!..) Anyway, to go on; Mike Pondsmith &. R.Talsorian Games have come out with their first supplement to their MEKTON, Japanese-mecha/anime'-based Fantasy Role-Play Game: 'Roadstriker' (sample pages enclosed). Again, as far as scenario plot-content and flexibility goes; I highly recommend this game for any who are fans of such shows as Robotech; Orguss; &n. related adventures.. The artwork of Roadstriker is vastly 'superior' to that in the original MEKTON game-book; the mecha' depicted look as though they really came out of Japanese animation! Unfortunately (although merely as 'art', they were an improvement), the artwork portraying characters was a disappointment (I re-touched much of the characters depicted, to make them look like Japanese anime') -I've complained to the games creators about this and asked them to see if they can improve the art-style of Role-Play Characters!.. Still, for any who like both Japanime' and gaming.. I think you'll like this.

In SHOPTALK #.61; when I read that copy of the Lively Arts article of that old spoilsport/sourpuss; Ms. Charren and her self-rightious/ busybody- 'Action For Children's Television; I was so mad I could almost bite railroad spikes like they were thin-stix pretzels!.. As I discussed with Mike Susko Jr. in a letter I sent him; -I'll bet that when she was a kid, she watched and enjoyed cartoons that were no worse (-or, maybe some 'were'), than any of the "popular" kids-cartoons that kids and adults, enjoy today! --Some people 'forget' what it was like to be a kid; --but what's the use of being an adult, if you can't be a kid once in a while?!

Those shows she's so hate-heartedly condemning, are the shows you and I like...

And any others we 'might' like!! Now sometimes people get very determined to 'save' others, simply because of two possibilities; one- that they don't know that other people who -for quite reasonable reasons- have their own (if 'differing') points of view... Or, two- that sometimes they've been taking their own work so 'serious', that they lose their 'sense of proportion' and "can't see the forrest for the trees!" If such is the case, if several of us were to outline these ideas (in a 'polite' and "reasonable" way) -both collectively and individually (that counts for a lot more than just an impersonal list of names).. maybe it might help Ms. Charren see and understand some 'other' people's point of view; even if only just a bit!! That there are mature adults who regard popular animation as a valid and entertaining, dramatic folk-art!.... The elements in the anime' we enjoy are in no wise, any worse; any more violent..any more fantastic..any less wholesome; than many works that have been popular with children and adults of 'every' age.. the ancient Classic myths...the traditional fairy-tales of our childhood...the "tall-tales" of our country's folk-lore... :The heroes of the Trojan War..the heroic adventures of Hercules..the fables of Little Red Riding Hood and the Wolf..of Aladdin and his wonderful lamp..of Alice in Wonderland.. of Peter Pan and Captain Hook..of Paul Bunyan who could hew down a dozen trees with one sweep of his giant ax..of Tom Sawyer and Huck Finn, facing the threat of Injun Joe..of Pecos Bill, King of the Texas Cowboys..of Captain Nemo and his fantastic submarine, the Nautilus.

Her kind is always with us; in the last century, one critic wanted the stories of Jules Verne 'kept out of the hands of impressionable kids!!' They invited children to dream about "impossible" fantasy-solutions!! -This was the author who 'inspired' children who- when they became adults, made his fiction come true! When our grandparents were kids, it was the stories of Mark Twain and 'Treasure Island'.. When our parents were kids, no less a source than Issac Asimov says it was the charming "Oz" stories of Frank Baum.. why? Because they were 'fantasy!' ---!! -But remember! It was public opinion that twice 'saved' Star Trek! (heh- it overloaded the studio's computers).. If you won't "stand up" for your likes and rights! Don't whine when you lose 'em...!!

As I said, it might help her see other people's point of view. (And if not, at least the old harpy would realize there are some people with honest opinions of their own!... -If one can't hope for the best; then maybe the sheer 'shock' that some adults might not agree with her, might (hopefully?-) prove fatal)... But remember- 'politely' ..the issues one might point out to her and her group, are as follows: *a.* if a person doesn't *like* something, they don't have to watch it.. -but if 'other' people *do* like it, that's *their* right!! (This is the USA). *b.* popular figures of children's fiction have *always* had commercial spin-offs: "Tom Mix Cowboy Hats"; "Green Hornet Decoder Rings"; Buck Rogers Cosmic Disintigrators; 'Dick Tracy 2-Way Wristwatch'; 'Red Ryder BB-Air Rifle'; "Captain Midnight Space -Helmet"; Shirley Temple Dolls; Lone Ranger Mask & cap-guns with holsters; "Raggedy Ann &. Andy Cut-Out Paper Dolls"; "Snoopy and Woodstock Coin-Bank"; Felix the Cat..Little Orphan Annie..Walt Disney ..Bugs Bunny..Prince Valient..Star Trek..E.T..Tarzan..Roy Rodgers.. Zorro..Davy Crockett..Flash Gordon..Gumby..The Wizard of Oz..Superman ..Mighty Mouse...(what does she want?- To lobotomize kid's imagination -or make it a 'crime' to play "make-believe"?!) *c.* With so many 'real' problems in the world, this issue she's rasing is a 'typhoon in a teapot'; "picking on little kids".. and tilting at windmills; when there are '*real*' Giant-sized worries to face in life. (And anyone who thinks they can blame society's problems on cartoon-shows -and think they'll *cure* all those problems by 'eliminating' those cartoons- is indulging is 'wishful thinking' of the most fanciful kind.. looking for a *placebo* to all life's ills; -and a '*scapegoat*' safely 'little' enough to blame everything on!!) *d.* A lot of those cartoons that're condemned by those individuals, are of the same kind of fiction as many John Wayne/Errol Flynn/Yul Brenner/George Lucas films, that're *praised* as wholesome, imaginative, and 'nostalgic' fantasy/swashbuckling heroism & humor. (Real horrible huh?) And the *only* difference is; one set are *anime*'...the other set has 'real-life' actors... And That's The *Only* Difference!! *e.* -It's not just kids who like anime'! (Some anime' -not Saturday morning fare to be sure- isn't even tailored for kids... That doesn't make it 'bad' -but there can be quality, 'adult' anime; just like there can be other works of fiction -more suitable to the adult mind; but nonethless of aesthetic/dramatic merit...) And if an adult *can* like something that a child is capable of enjoying too? ....They're a very fortunate person.

f. -If she wants to start a cable-channel and promote shows *she* likes ?! -Fine. Absolutely nothing at all wrong with that.. If I like any of the programs, I may watch 'em too... *But*- If she tells *me*, I *can't* enjoy any of the aforementioned shows; old or new- real-life or anime'

..'there', .."I've got news for her...!" (Pass the word...)

-That's the same as these self-appointed 'moral(??) minorities' who want to ban pin-up magazines & video. Just like any other brand of fiction, there's erotica of good quality..bad quality..and no quality. There's some I like..much I don't..and most I can't afford.
Hey! -A lot of people like to read 'murder mysteries'-- that doesn't make them murderers!... But no matter what you like; in this country, you've got the right to enjoy it as long as you do two things: respect other peoples rights; and stand up for your own!.. (Like an old English dowager put it in Victorian times ..(a very wise old girl),..: "I don't care what the young people do.. as long as they don't do it in the streets, and frighten the horses!")

I don't know her mailing address, but I'm sure it isn't impossible to obtain.. get your letters ready and maybe we can pool 'em and send 'em all at once, c/o the Club, if some officer(s) or chapter would care to take it upon themselves to find the mailing address for Action For Children's Television.. As for that ol' 'sea hag', Ms. Charren.. well remember- be polite and logical when you write her...

An' tell her... "if she don'sk start bein' a 'little' more reasonababble, I'll's swaller a can o' spinach; an' see ifs I can'sk 'persuade' her otherwisek!.."

Well, I'll have to stop here;.. there's more of you I'd like to write to, but if this gets any longer, it'll be getting ridiculous.. I'll try to write to some of the rest of you personally, if I can find the time before next issue. This was longer than most; but I felt that I had a few 'important' things to mention. Hope it's been of some interest... Fred P.- Good news. Ends up I'll be able to send my SHOPTALK dues with this... hope this catches me up -if not, I'll take care of it September! Thanks a lot..

And so- to 'All' of you.. the letter ends... But not our interests; -or the fun of sharing them...

For now, see you later.

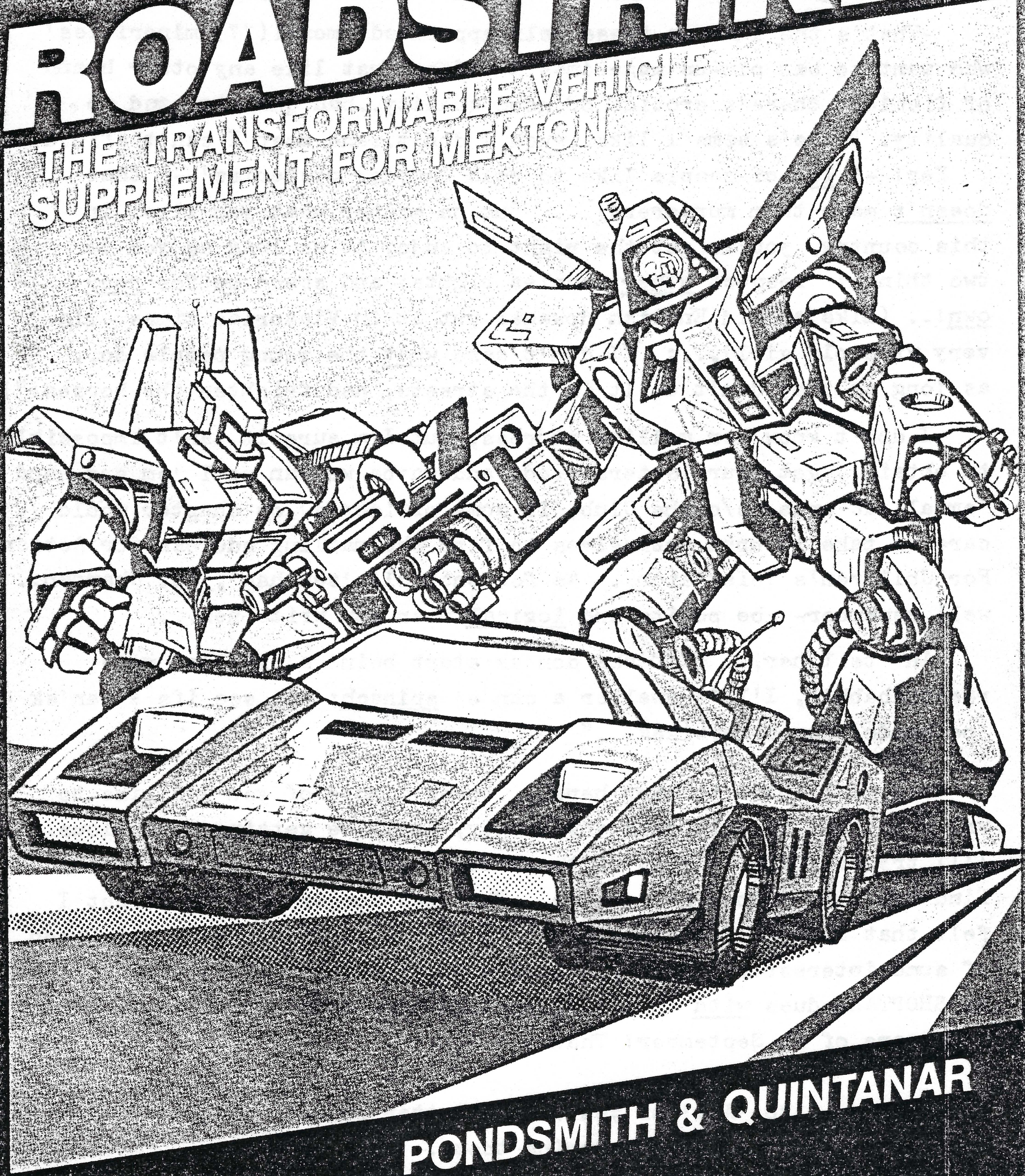
Best wishes- your friend!

Fred.
♒

Fred Lee Cain
515 Lincoln
Topeka, Kansas
66606

ROADSTRIKER™

THE TRANSFORMABLE VEHICLE SUPPLEMENT FOR MEKTON



PONDSMITH & QUINTANAR

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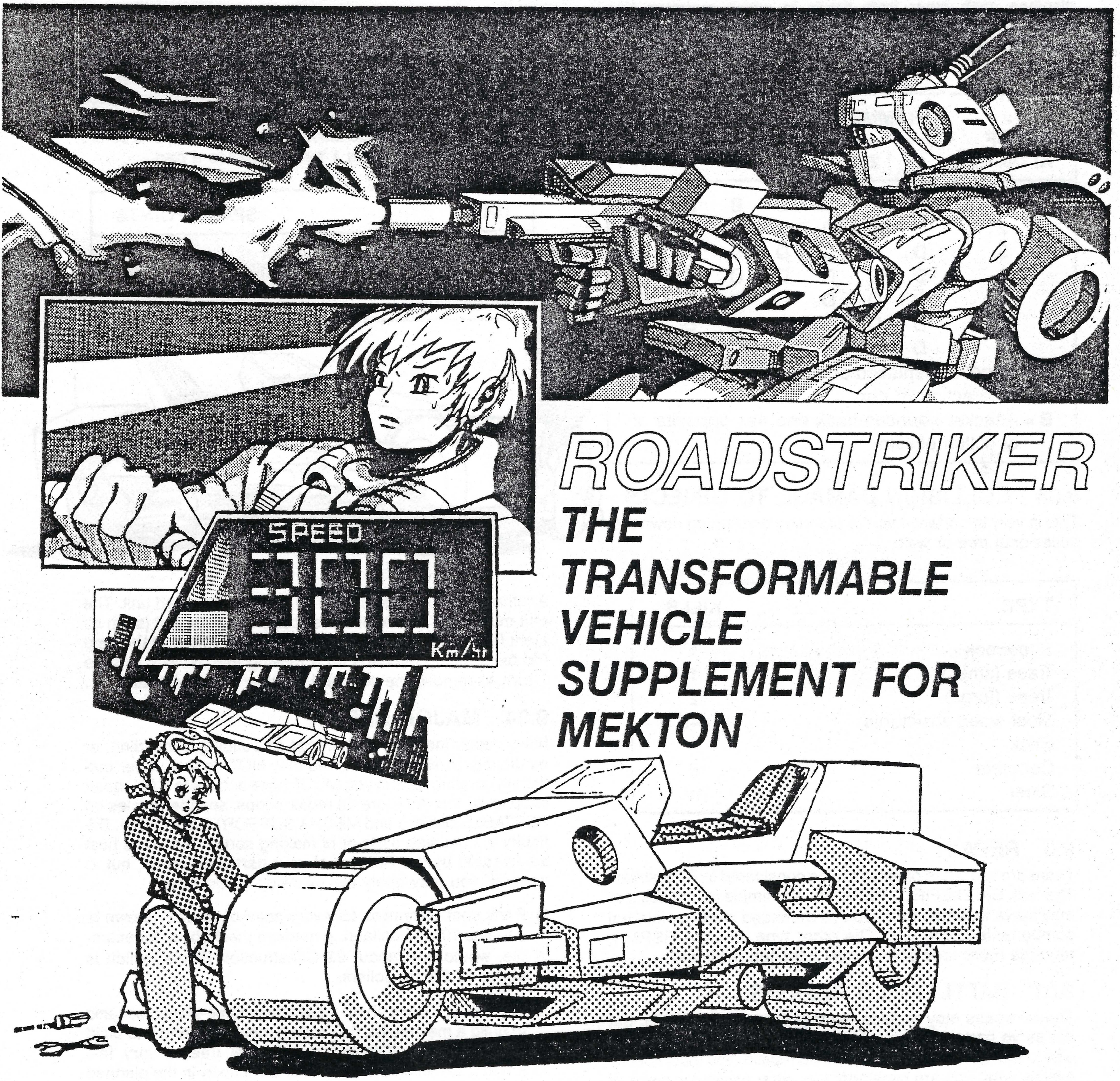


ROADSTRIKER

THE TRANSFORMABLE VEHICLE SUPPLEMENT FOR MEKTON

PONDSMITH & QUINTANAR

(: THE 'CHARACTER-ART' FACES ON THESE PAGES, ARE "AFTER" I RE-TOUCHED THEM!.. Fred.)

MK 1101

R. TALSORIAN GAMES, INC.
P.O. Box 2288, Aptos, CA.
95001-2288

8.03 CALCULATING RAM DISPLACEMENT

It's impossible for two objects to occupy the same space at one time — therefore it is assumed that ramming units will displace each other from hexes in which ramming has occurred. This depends a great deal upon the relative sizes of the participants. After a ramming action, consult the table below:

R/C OF ATTACKER	RAMMING CLASS OF TARGET 1	2	3	4	5	6	7
1	D	D	B	B	B	B	B
2	D	D	D	B	B	B	B
3	D	D	D	D	B	B	B
4	D	D	D	D	D	B	B
5	D	D	D	D	D	D	B
6	D	D	D	D	D	D	B
7	D	D	D	D	D	D	D

D = Target is displaced one hex directly opposite of direction of ram.

B = Attacker bounces back one hex opposite of direction of ram.

8.04 COLLISION DAMAGE TO OBJECTS

This is very important if you're planning on running down the occasional tree or wall.

TYPE	KILLS
Sheetrock	1
Trees (small)	1
Trees (large)	2
Most wood structures	4–5
Brick	6
Concrete	8
Steel	10

9.0 REPAIR

There are two types of repairs to be considered in Roadstriker. The first, BATTLEFIELD REPAIRS, are simple patch jobs that may serve to temporarily replace damaged armor or integral components of the unit. The other type, MAJOR REPAIR, requires more time and usually full shop facilities.

9.01 BATTLEFIELD REPAIRS

These repairs may replace damaged armor or wheels, but not servo parts. You must take one full turn, doing nothing else in that turn, to attempt battlefield repairs. You must specify exactly what you are repairing; i.e., what particular piece of armor covering what servo, or which wheel is being repaired. You may opt to try and PATCH (restoring a small number of points back to the damaged area), or REPLACE (if you have previously bought spare parts and have designated them as stored somewhere on your Roadstriker).

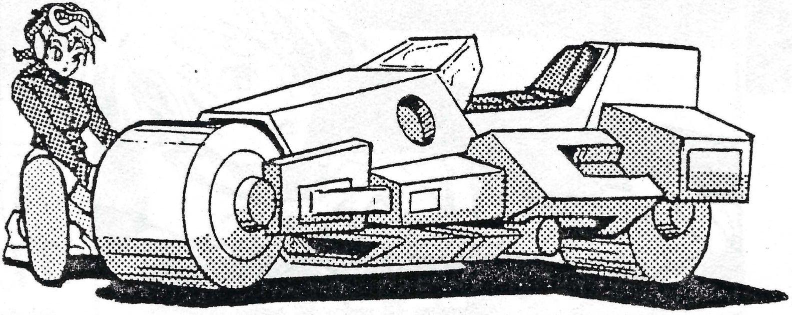
9.02 PATCHING

For every turn spent patching, you may automatically restore 1 Hit of damage to the designated part, up to one-half of the part's ORIGINAL Hit value. Example: You set out to repair an Armored Wheel. You may repair up to 3 hits to this wheel, taking 3 turns to do so.

9.03 REPLACING

Each unit has a designated amount of STORAGE SPACE for spare parts. This space may not be used for any other purpose. Each part stored takes up 1 point of this Storage Space (such as 1 wheel = 1 space, or 1 piece of replacement leg armor takes 1 space). You must buy replacement parts before entering combat. It takes 1 turn to replace a part.

UNIT	SPACE POINTS
Mechabikes	2
Mechacars	4
Mechatrucks	6



Another option is to steal parts off another damaged unit. The unit must be of the exact classification as your unit (such as Light Bike to Light Bike), and must be inoperative at the time (no fair stealing hubcaps off a moving mechacar!). It takes 1 turn to remove the part and another turn to install it.

9.04 MAJOR REPAIR

Major repair includes such things as building, rebuilding, or modifying an existing unit. You may NOT do this under battlefield conditions, and you MUST have access to a full repair shop to do this (for more on repair shops, see the articles on PORTABLE SHOPS and MECHA SUPPORT VEHICLES). Difficulty of obtaining parts or of making certain repairs is best adjudicated by the Referee of your particular game, but in general, you may apply the following guidelines:

1) Parts cost 10 crowns for every point of value (1 crown is equal to 10 U.S. dollars). A medium mechabike, for example, would cost about 22 Construction Points, which is about $2,200.00 dollars.

2) In general, it takes about 3 days for a home-shop mechanic to build a mechabike, 6 to build a mechacar, and 8 to build a mechatruck. Referees should feel free to vary this amount based on the amount of complexity in the planned Roadstriker.

3) While parts are usually common, Referees should feel free to apply availability modifiers based on the sophistication and complexity of the part. The ability to procure a particular part at a decent price will take a bit of roleplaying and a judicious use of the player's Streetwise and Persuasion Skills. Don't just give them the part. You have a glorious roleplaying opportunity here; make the most of it!

MEKTON-WORLD VIEW

BIRTH OF THE ROADSTRIKER

Most people tend to assume that MEKTONS are constructed in secret government bases, designed by military staffs skilled in warfare technology and tactics. The mundane truth is that the majority of mecha are constructed by a number of powerful industrial complexes; huge corporations similar to the Lockheeds, IBMs or General Dynamics of 20th century Earth. As with any type of advanced hardware, the cost of building is something the average man on the street can hardly dream of affording. This is, until LJ-10.

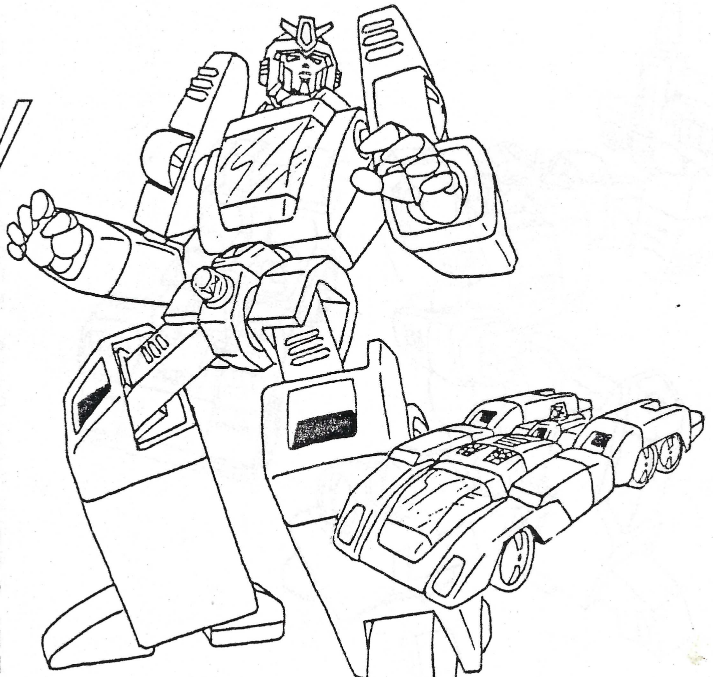
LJ-10 was formed in 2490 by a group of dissatisfied young mecha designers originally employed by the gigantic Nissian Advanced Technologies Corporation, supplier of most of the Elaran Government's mecha. LJ-10's ten founding members, led primarily by the brilliant and somewhat temperamental Lian Jariten, deserted N.A.T.C. in what was later described as the "Payday Massacre," and within a month had set up a small factory on the island of Kalia. Their program was simple — to design a small, advanced MEKTON prototype which would be accessible to the common man.

Their first model, dubbed ROADHAULER class one, was an all utility mecha about eight feet tall, with the ability to reconfigure itself into a small flatbed truck. ROADHAULERS proved to be exceptionally useful in business, construction and factory situations. Later in the same year, the civil government of Kalia commissioned LJ-10 to design a larger version of the ROADHAULER as an all purpose police vehicle. With the completion of the prototype, the ROADSTRIKER class was born.

In the past five years, LJ-10 has successfully built and marketed a wide variety of ROADSTRIKER class mecha, all based on a standard humanoid form with vehicle alternates. While a small MEKTON will cost several million, a basic Roadstriker may only cost thousands, and may even be purchased used. While not an everyday sight, many designs are employed in police work, factory handling, fire-and-rescue work, and military field support. Many wealthy individuals also purchase units for their own recreational use or personal protection. With the Roadstriker class, the MEKTON World has finally met the Everyday World.

PORTASHOPS

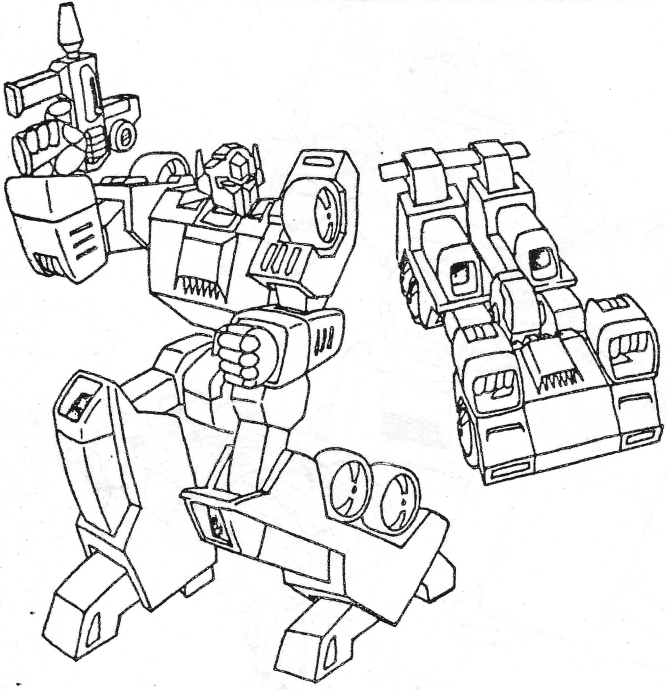
With the sort of abuse Roadstrikers take, it was only a matter of time before someone invented the PORTASHOP. Portashops are fairly large, box like units about 2 meters by 2 meters by 1 meter, on a 2 wheeled or fanned trailer. They may be towed by any Roadstriker unit Medium Class and above. Inside a Portashop, you're likely to find cutting tools, a full set of hand tools, a compressor powered set of air tools, a collapsible rack for underbody work, and shop lights, all powered for a 6 hour period by 2 fuel cells. Portashops cost between 400 and 500 crowns, and are usually owned by private techs who make a living doing "along-the-highroad" repairs.



INTERCEPTOR	**POINTS**
Luxury Car	22
6 Armored Wheels (4F, 2B)	12
Heavy Armor	12
Grenade Launcher (T/V)	5
2 Rocket Pods (T)	12
Laser Gun (1H)	3
Jumpjets	6
TOTAL	72

SHADOW	**POINTS**
Medium Car	20
4 Normal wheels (2F, 2B)	4
Medium Armor	8
2 Lasers	6
1 Laser (1H)	3
Camouflage Option (20%)	2
Jumpjets	6
TOTAL	49

BLUE 5–5	**POINTS**
Luxury Car	22
2 Wheels (F)	2
2 Armored Wheels (R)	4
Heavy Armor	12
2 Missile Packs (T)	8
2 Reloads	2
2 Rocket Pods (T)	12
1 Plasma Gun (2H)	6
Camouflage Option (10%)	1
TOTAL	69



V.O.F.A.M. TYPE MILITARY POWERED ARMOR	POINTS
Light Suit	15
Light Armor	4
Plasma Gun (2H)	6
or	
1 Grenade Launcher (1H)	5
1 Energy Sword (1H)	1
Missile Pack (T)	4
Ziprollers	2
Jumpjets	6
Targeting scope	2
Radio	1
Submersible Option	4
TOTAL	44

MILITARY MECHABIKE	POINTS
Heavy Bike	14
2 Fans (1F, 1B)	6
Medium Armor	8
1 Autocannon (1H)	3
1 Grenade Launcher (1H)	5
Rocket Pod (T/V)	6
Missile Pack (T)	4
Targeting Scope Option	2
Radio	1
Jumpjets	6
TOTAL	55

MILITARY ROAD VEHICLE	POINTS
Medium Car	20
6 Armored Wheels (2F, 4B)	12
Medium Armor	8
1 Autocannon (1H)	3
1 Grenade Launcher (1H)	5
1 Rocket Pod (1H)	6
Plasma Gun (T)	6
Rocket Pod (T/V)	6
Missile Pack (T)	4
Targeting Scope Option	2
Radio	1
Jumpjets	6
TOTAL	79

MILITARY ROADSTRIKER UNITS

Before the invention of the Roadstriker class, the average MEKTON-world infantryman was in a sorry state. Outflanked by fan attacker tanks on one side, and stomped by gigantic MEKTONS on the other, he was usually reduced to huddling in a foxhold somewhere, hoping the bigger guns wouldn't notice him. Then came Roadstrikers.

To a large extent, military Roadstriker units have largely replaced standard infantry on the battlefield — in fact, in some cases, they have replaced MEKTONS as a major force for taking and holding ground. Units are divided into two types — Mecha Vehicle Squads and Powered Armor Squads.

Powered Armor Squads are usually made up of five men, four wearing Light Suit Power Armor equipped with Plasma Guns or missile packs. In addition, they may also carry light autocannons for anti-personnel work. The fifth man is usually the Squad Leader, and wears Heavy Suit type Armor with additional rocket packs. Four Powered Armor Squads make up a Powered Armor Platoon, while four Platoons make up a Company. A normal assault on an infantry-held positon will employ about two Platoons at any one time, supported by MEKTONS only when the oppositon is well dug in.

Mecha Vehicle Squads are usually based on a combination of Medium Mechabikes and Medium Cars. Each Squad normally has four Bike elements armed with a combinaton of Missile Packs and Grenade launchers, with two Mechacar elements (2 men per each, one of whom is the Squad Leader) with Missile Packs, Rocket Pods and two or three Autocannons. Mecha Vehicle squads are used to make lightning attacks against enemy scout teams, headquarters units and supply bases. They are normally not supported by MEKTONS — if the opposition is too stiff, they use their speed and manueverability to escape.

Roadstriker units are often supported by non-combatant units, including Military portashops, Mecha Support Vehicles, and Roadhaulers used to load, and transport supplies from basecamp to basecamp. All in all, the Roadstriker has made itself at home in the militaries of most MEKTON-world nations. After all; a Roadstriker isn't much of a chance, but at least it's a fighting chance.

ROADSTRIKER MILITARY CHARACTERS

When playing military Roadstriker groups, you should allot your skills to reach these minimum standards:

BASIC WARRIOR (Private)

Handgun: 35% Rifle: 35% Dexterity: 30%
Piloting: 40% Survival: 30% Hand to Hand: 35%
All Other Mecha Combat Skills: at least 32%

SQUAD LEADER (Sergeant)

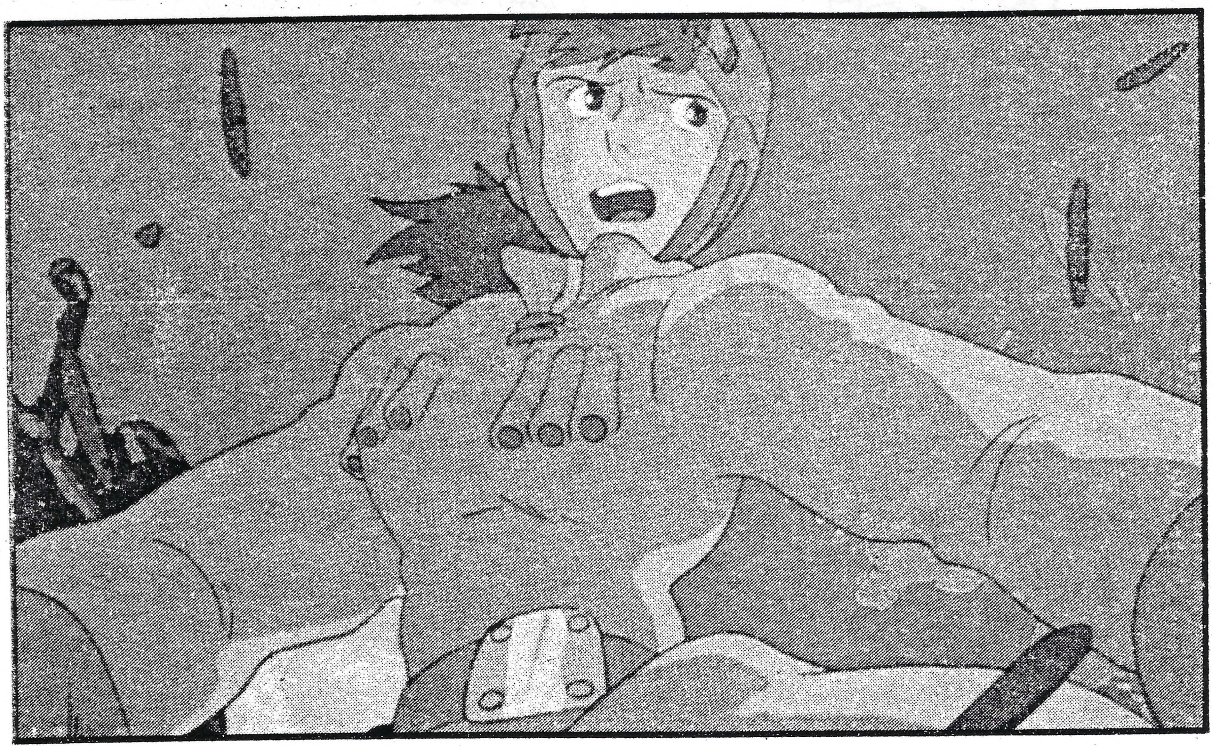
Handgun: 45% Rifle: 40% Dexterity: 40%
Piloting: 50% Survival: 35% Hand to Hand: 45%
Infiltration: 35% Persuasion: 35%
All Other Mecha Combat Skills: at least 40%

This Article appeared in Santa Barbara's 'THE WEEKLY' during the week of Augest 21, 1986. I thought you might want to include it in ShopTalk to show other clubs (chapters) that there are many ways to get FREE advertising.

Ken Dase
Secretary - C/FO-Santa Barbara

The Talk Of The Town

CITY LIGHTS



Typical heroine of the new Japanese animation.

Cartoon Club

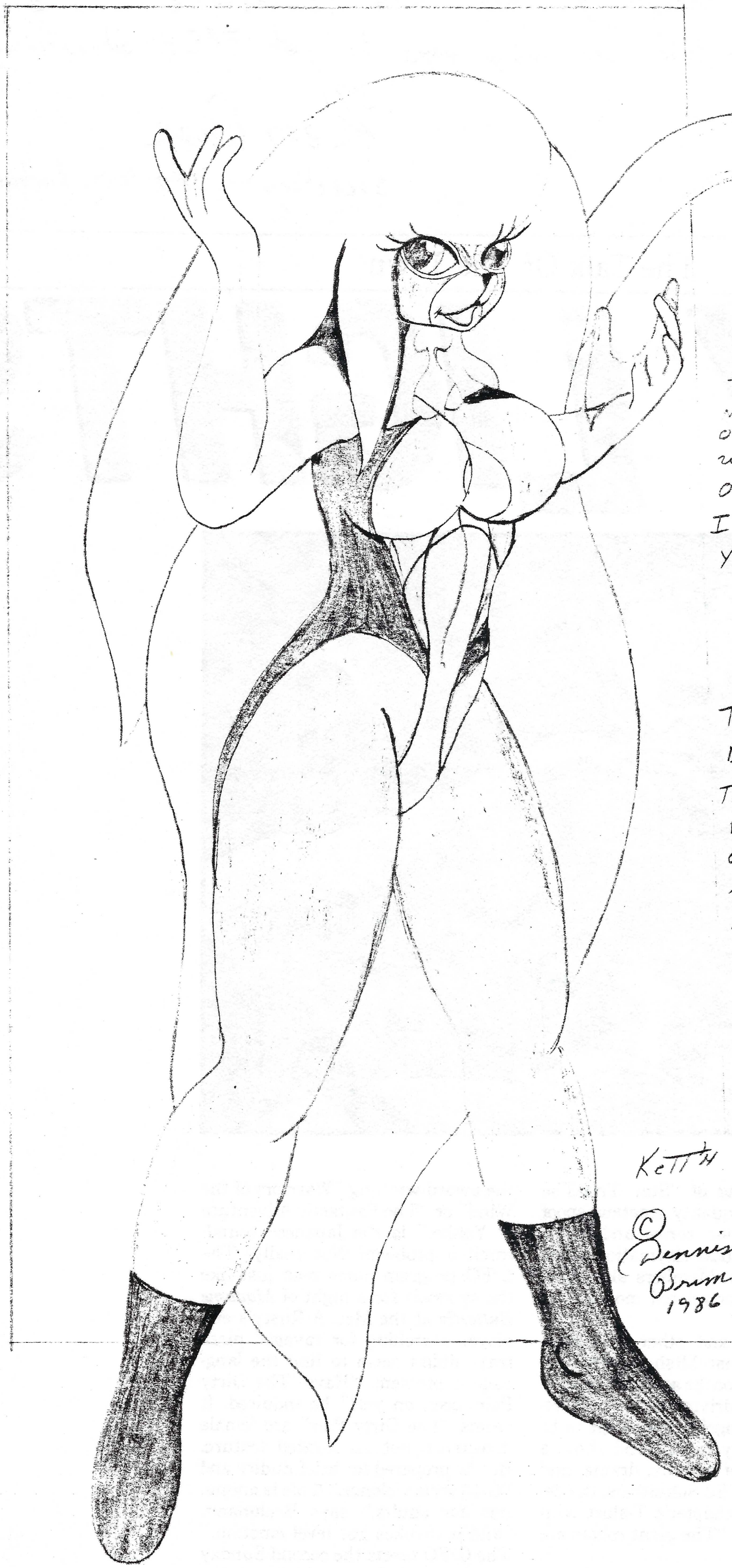
"MOST AMERICAN ANIMATION looks like milquetoast beside the vast and sophisticated range of Japanese work," says Lloyd Bachmann, president of the new Santa Barbara chapter of the Cartoon/Fantasy Organization. "The Japanese are masters at developing very complex characters and intricate plots."

What's on the agenda for animation addicts at the monthly C/FO meeting upstairs at Rusty's Pizza on Carrillo Street? Plenty of Japanese cartoons (in Japanese); plenty of pizza and beer and Coke carried up the dark stairs to the Tudoresque loft; and a showing of "Star Trix-The Flick" a high-quality amateur spoof of the television series and movie produced by local claymation artist Art Binninger. Members also enjoy sharing cartoon-related models and comic books.

Bachmann and other animation enthusiasts established the new chapter five months ago because they were tired of driving to C/FO meetings in Los Angeles. "We hope to be different every month and show a real balance of comedy, drama, and fantasy" says Ed Schultheis, the designer of the chapter's T-shirt with mascot Lyria. "The giant robots are phasing out."

Japanese pen pals send fresh cartoons every month to supplement a collection of crowd pleasers such as the award-winning "Warriors of the Wind" or "The Fantastic Adventure of Yohko." Is the Japanese soundtrack a problem? Not really. The C/FO program notes read just like the synopsis for a night of *Madame Butterfly* at the Met. A Rusty's employee searching for ravaged pizza trays didn't seem to find the language a problem. "Have 'The Dirty Pair' been on yet?" he inquired. It seems "The Dirty Pair" are female detectives, not an X-rated feature. But be prepared for brief nudity and PG-13 style violence. "This is animation for adults," says Bachmann, "and it invokes gut level emotion." The C/FO meets the second Sunday of each month. For more information call 962-1413.

—Barbara Bennett



Ed Sevcik

THe Bed room is BeHind
me and your fLea collaR is
on THe Bed ! So Relax I
wonT Bite you mucH !?
OH PLease Lock THe door!
I DonT wanT you To Leave
yeT.

To All Ed Has a RougH
DRafT of MY RemarK
THe Reason I DonT PRINT
iTis MoRaL and THe
questionaBLe Ages of ST
memBeRS and JusT How
FaR youR TasTes go

KeiTH

© Dennis Brumhall 1986

MARC HOFFMAN
PO BOX 1077
SANTA BARBARA, CA 93102
(805) 965-3338

Dear Shoptalk,

A friend of mine is translating Japanamation. He is a professional translator by trade and has done both Japanese to English and English to Japanese.

Our first movie is MEGAZONE 23 PART 1. It is now complete and will be available for sale to CFO members for $15 a copy. The translation has been taken from the movie (not the comic) and is a literal translation. Much time and effort has been put into making sure it is absolutely accurate. It has been checked and rechecked, and you can be assured it is a valid script.

Next we will be doing MEGAZONE 23 PART 2 and welcome any requests for other movies.

We need to sell some scripts in order to continue using this person. I am using a hand drawn cover and this is not just xerox copies. These are high quality scripts and we really appreciate any input.

Thank you very much.

M. Hoffman

M. Hoffman

887 39 Ave.
San Francisco, Ca. 94121
August 11, 1986

SHOPTALK
11863 West Jefferson Blvd. #1
Culver City, Ca. 90230

Dear Fred,

The 47th meeting of the C/FO-Hayward was held at the usual stand at the Glendale Federal Savings and Loan on August 9, 1986. There were sixteen-plus attendees (not all of whom remained the entire meeting), including special guest Dennis Brimhall, who has recently begun a tour of what he hopes will be every C/FO chapter within his travel range. Dennis had news of recen C/FO activities (and a few problems), as well as suggestions on how we might work toward solving some of our own difficulties. He also made some contributions to the viewing program.

The first "official" business meeting of the C/FO-Hayward began at 10 A.M. with two regular members and the guest in attendance. It is hoped that, since this will be a regular part of our monthly meetings from now on, attendance will pick up once we are accustomed to the new schedule. (The Secretary pointed out that, coming from San Francisco as he does, it may prove difficult or impossible for him to come early enough to attend all the business meetings. The Chapter Head proposed recording the meetings for his benefit. For his part, the Secretary will do his best to attend.)

Enough latecomers eventually arrived to allow discussion of one problem that has become more acute in recent months (and which may not be strange to some of the southern California chapters): the ever-increasing takeover of the request room by VCRs. There was a fair amount of discussion, including input by Dennis Brimhall, and three definite proposals were hammered out. First, that members should have priority over nonmembers. Second, that each individual' recording time be limited to two hours, except in the case of a longer feature. Finally, that extra equipment be limited to 4 additional VCRs (any type) and 2 additional monitors. With the later arrival of the regular membership, a vote was taken, and the proposals formally adopted. The regular meeting began, about a half-hour late.

10:00 Business meeting
1:30 3DTV..E
1:35 AUSTRALIAN COMMERCIALS.........................E
1:55 FAMOUS HOLMES (#17; "The Monster of the River Thames").........J
2:25 URUSEI YATSURA (#?; "The Mysterious Giant Cake")...........J
2:50 LUPIN III (Series 1, #1; "Lupin In Flames?")...J
3:15 Spoof Special:
"G-Force vs. Zark"
"Smurf Shoot"
"Blue on Blue: the Gamilons vs. the Smurfs"
"Sandy's Harmageddon"..........................*
3:25 ARCADIA SSX (#3; "Farewell, Death Shadow").....J
3:50 Feature: QUEEN OF 1000 YEARS...................J
5:55 DALLOS special: Featurettes #1-#3..............J
7:25 Golden oldies: URUSEI YATSURA (#1, #2).........J
7:50 End

E - in English

J - in Japanese

* - special

REQUEST ROOM

2:00	TOBIKAGE (unidentified)	J
2:25	MAISON IKKOKU (unidentified)	J
2:45	URUSEI YATSURA (#49)	J
3:15	DEVIL MAN special	J
3:50	URUSEI YATSURA (#218)	J
4:20	MEGAZONE 2 3 (Part 1)	J
5:15	URUSEI YATSURA (laser disc #3: episodes #63, #67, #76, #104)	J
6:00	MEGAZONE 2 3 (Part 2, excerpt)	J
6:??	Encore: URUSEI YATSURA (laser disc #3)	J
7:30	End	

There was a fair amount of high-spiritedness at the meeting. Both guest Dennis Brimhall and Michael Susko brought much of their artwork along for viewing and re-viewing. Michael Susko also brought along a few of his souveniers from the San Diego Comic-Con, as well as the new #3 issue of Kitz 'n' Katz, which included (on the letters page) the "official" announcement of the in-progress K&K amateur animated minifilm, animated by Susko!

Kevin Bollinger had brought his computer again, and Kotaro Kimotsuki spent much of his time computerizing his video list!

The mascot question is still not settled. Mark Keller passed out the voting ballots at the meeting, to be turned in next month. There were more verbal endorsements of the "add-on mascot" compromise; it still appears that this is the best bet for an amicable solution.

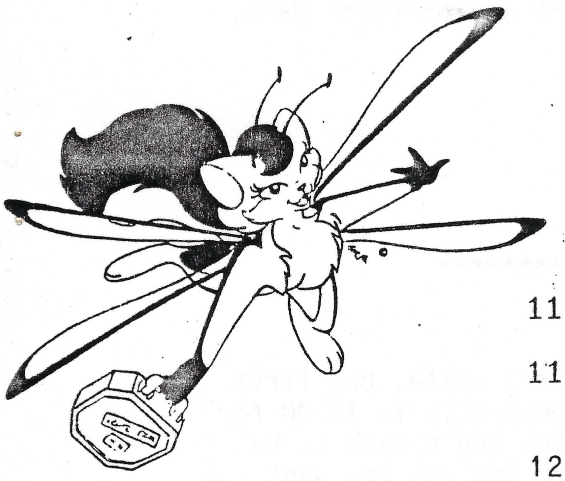
The (unknown) volunteer who assisted the Secretary by recording the showings in the request room displayed his sense of humor by writing part of the listing in kana. I have a sense of humor too, ウアイズガイ !

Sincerely,
Michael Susko

P.S.: There is one inadvertant omission in the report. Dennis Brimhall reported something of a problem with the new chapter elections in that, as of his latest information, only one person has sent in a platform and "thrown their hat into the ring" as a candidate. Mark Keller spoke of reconsidering (possibly) his decision not to run for office, given the present circumstances.

The New York Cartoon/Fantasy Organization

P. O. Box 1275, Woodhaven, NY 11421

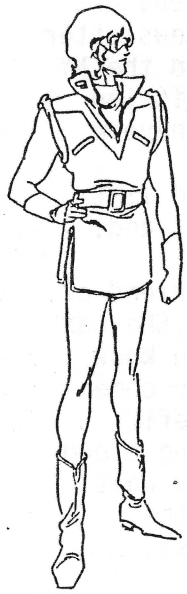


The 71st screening of the NY-C/FO will be held
August 16th, at the Polish Democratic Club,
56 Saint Marks Place, in lower Manhattan.

11:15 am - DOORS OPEN

11:30 am - SUPER DIMENSION CENTURY ORGUSS
#20 Broken Through (J)

12:00 pm - HEAVY METAL L'GAIM
#20 Star Dust (J)



12:30 pm - MOBILE SUIT Z GUNDAM
#13 The Shuttle Launches (J)

1:00 pm - THE DIRTY PAIR
#6 The girls are transporting a crystal prism that's being sought by space pirates (notably the Pink Pirate). After a lot of fighting and chasing, they devise a trap and give him the crystal, then leave very fast. (J)

1:30 pm - BUSINESS AND BREAK

2:00 pm - MORE EPISODES!!!
CATSEYE
SPACE PIRATE CAPTAIN HARLOCK
LENSMEN
FIST OF THE NORTH STAR* (J)

§§

C/FO-New York Report

The 70th screening of the New York C/FO, held 7/19/86, drew 80 attendees; 30 members & 50 non-members.

It was our annual "Sauna" meeting, with the temperature inside the meeting place somewhere in the nineties, with the humidity matching. People seemed to be having a good time nonetheless.

It was announced that the store, "Books O'Hara" which was a place for fans to pick up Anime titles, has closed. The owners closed the store in favor of their other, more lucrative business.

It was announced by Pat Malone that the company that produces the Japanese Anime monthly, *My Anime* has gone out of business. There were no details given.

General Members: $1.50 NY & public: $2.00 (J)=Japanese Next Meeting: Sept. 20th

*Violent

Yoko Konno, 19 years old, of Japan is looking for an American pen-pal. He likes animation and is interested in American animations. Likes SF movies (Star Wars, best), SF or Fantasy novels and Classical SF novels.
Anyone interested in writing to him?
His address is Yoko Konno
19-15, Nakayama 2 chome
Sendai-shi, Mi Yagi
980 JAPAN

****

EDITORS NOTE

I'm hoping this will be the last of the 'notes' for a while, but first let me charify what I mean by General and NY members. NY membership is $5.00 for the year, this includes the 6 page monthly NY Newsletter. You don't have to be a member of the General C/FO first, nor have to join it later (unless you want to). Those who are members of the General C/FO and live in the NY, NJ & PA areas are not automatic members of NY. If you wish to continue receiving the NY Newsletter it's $5.00 for the year, 12 issues. As a result, I am able to bring down the NY and public admission to $2.00. I am hoping to do away with the dual admission prices, but we will have to see how this works out. If anyone wants to have a discussion at the Business & Break about it, that's fine with me.

I am also going to be putting in quarterly treasury reports and list the equipment that NY owns. We already have a TV, stand, mini-PA system, and, very soon, we will have our own Video player.

Now, you will notice this month's Newsletter has 8 pages. A friend of mine, with help, is putting together a directory of Japanese animation. She has asked for input to this project. If you want something that will let you know what is out there, what the shows are, what they are about, when did they come out, please fill out the questionare and return it. This is for the benefit of all fans, new and advanced. But we will only know if we are proceeding along the right track if we get input from all you fans out there. Let us know what you think, if there is anything else that should be added. The back of the questionare is blank, write your comments there and send to Minstrel Press. They will be most interested.

Patricia Malone
Editor & President

§§

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Sellers Find Animation Market Perky After Success Of 'Bears'

Cannes — Two names cropped up consistently in talks with dealers in animated features at Cannes. One was "The Care Bears Movie," success of which, all agreed, has opened up the animation market. Other was Disney, whose move into mainstream production is stimulating others to venture into a genre the company virtually has monopolized for decades.

"The results of 'Care Bears' proved that animated features can make big money despite the limitations on children's films of lower ticket prices and fewer showings. In the last nine months, there has been a decided upswing in buyer interest and I don't think it's only a fad. Animated features have become respectable," said Marie Hoy, director of Cori Films Intl.

She reported six-figure video deals with Scandinavia and South America for Yoram Gross feature packages at Cannes, and strong interest throughout Europe for Gross product, which features cartoon figures against live backdrops.

In April, Cori became the first outside company to sell animated product to the Disney Channel paycable service. New titles on sale at Cannes included "Epic" and four pics featuring the cartoon heroine Dot — all 75 minutes long.

Hoy put the going rate of animated features at a third to a half the price of "good" live pictures and said animation sells better than "cheap" action films:

Can Be Costly

Animated fare can cost big coin to produce. Sunbow Prods. international sales veep Gary Wald pricetagged "My Little Pony," first pic in a three-feature program, at $5,000,000. De Laurentiis Entertainment Group will release 1,000 prints in the U.S. in June and Miracle Films issues the pic next month in the U.K.

Coming up next from Sunbow is "Transformers," $10,000,000 attempt to cash in on the success of the kiddie show in the States, and "G.I. Joe," based on the new kids' program. Don Johnson has just been inked to supply the voice for the cartoon hero.

DEG will issue "Transformers," featuring the voices of Leonard Nimoy, Robert Stack, Eric Idle and Orson Welles as the robot characters, in August. "G.I. Joe" is skedded for Christmas, but distributor hasn't been set yet. Sunbow didn't even try to sell the soldier to foreigners at Cannes owing to intrinsic national element.

Wald said Sunbow faced two main problems at the market. One was that non-Anglo buyers sometimes found "My Little Pony" too sophisticated — "not sweet enough" — for their markets. More important was a tendency to view the tv derivation of the features as a liability rather than an asset.

Stimulated By TV

"Many people don't understand the nature of the marketing process. We would tell them, 'Here's a great picture for your territory' because the program is now on television and they'd think we were out of our minds," he said. "They view the tv exposure as competition when in fact it's stimulation. Children want what they're familiar with." As proof, he cited sale of 500,000 vidcassettes of the "Transformers" tv program in the U.S. "Children like to see things again and again and again. They want to learn every line by heart. Marketing for children must take this into consideration," he said.

Although both "Transformers" and "G.I. Joe" grew out of Hasbro toys, Wald said it's equally mistaken to assume that children will accept a film simply because they know the toy, pointing to the failure of "Gobots."

"The Care Bears Movie" — which did $25,000,000 in the U.S., per Samuel Goldwyn international sales exec director Ann Dubinet — and sequel "Care Bears Movie II" were developed in conjunction with a General Mills toy.

But "The Chipmunk Adventure," new animated feature from Goldwyn, has no equivalent merchandising link (though Ideal has brought out toys). Dubinet indicated that lack of the merchandising link made some buyers leery — but still reported offers from every major territory at Cannes, very first market for the unfinished pic. It opens at Xmas in the U.S. with 1,000 prints.

My Little Pony
(U.S.-ANIMATION-COLOR)

A De Laurentiis Entertainment Group release of a Sunbow Prods. Intl. animated feature. Executive producers, Margaret Loesch and Lee Gunther. Supervising producer, Jay Bacal. Produced by Bacal and Tom Griffin. Coproduced and directed by Michael Joens. Screenplay, George Arthur Bloom; story consultant, Roger Slifer; music, Rob Walsh; songs composed by Tommy Goodman; lyrics by Barry Harman. With the voices of Danny DeVito, Madeline Kahn, Cloris Leachman, Rhea Perlman, Tony Randall, Tammy Amerson, Jon Bauman, Alice Playten. Reviewed at the Cannes Film Festival (market), May 12, 1986. (MPAA Rating: G.) Running time: 89 MINS.

Cannes — Charmingly made fully animated feature is aimed at the moppet market (ages 3-10) as a followup to the Little Pony fad. As such, pic should captivate youngsters as the ponies become embroiled in many adventures. Helping is an intelligent script, some pleasant tunes and imaginative animation.

Opposing the little ponies, after their spring festival, are a phalanx of baddies, the wicked witch Hydia and her nasty daughters Reeka and Draggle. Helping the ponies are the Grundles, ugly but friendly little creatures who have lost their kingdom to the Smooze, a creation of the dreaded phlume, which flows over the countryside like a lava.

After many and sundry adventures, just when the little ponies and their friends are about to be engulfed by the Smooze, the sky fills with Flutter Ponies who create a tremendous wind which forces the Smooze all the way back to the Volcano of Doom, uncovering the Dream Castle and dumping the witch and her daughters back into the volcano.

Good prospects at wickets for moppet audiences, but bound to remain restricted mostly to very young children.—*Besa.*

OH REALLY?
©1985
Lawrence Sufrin
Larry 85

TO: NY-C/FO Members
FROM: Minstrel Press

Good People,

A Japanese Animation directory is in the process of being put together and we need your input.

Our aim is to give you an idea what's out there and to help you identify the various shows.

On the following page is an example of the layout we envision for the listing of shows.

We would appreciate your filling out and returning the questionaire, see last page.

The tentative publication date for the first volume is March 1987 and we are looking for information and artwork for the directory. If you want to help or have any further questions, please let us know.

Thank you,

Beverlry Headley
Patricia Malone
Robert Fenelon

P. S. This is not a NY-C/FO project, and is not using C/FO funds.

Japanese Animation Directory Prospectus

Minstrel Press
P.O. Box 4485
Linden, NJ 07036

This publication is aimed at providing a directory of the Japanese series and movies.

The tentative publication date for the first volume is March, 1987. Supplementary volumes are to be published as more information becomes available.

What we want to provide:

* For those new to Japanese animation:
  -- Lets them know what's out there.
  -- Demonstrates variety.

* For those acquainted with Japanese animation:
  -- Spread accumulated information.
  -- Keep up with new releases.

In order to provide a fairly comprehensive overview, we have to keep the descriptions concise. The information presented would be sufficient to identify the different animated productions. This will be based on the best information we have at the time of publication.

This is the kind of information we are looking for:

* Name of Series/Movie: English translation, Romanization, Japanese character logo (e.g., Fist of the North Star, Hotuko No Ken)

* Premise: What the show is about, not a summary of what happens in the show (see explanation on Page 4).

* Year of Release

* Number of Episodes/Length of Movie (Minutes)

* Credits: Studio, artist, director, etc.

* Category and Rating: See Pages 3-4.

* Is show commercially available in Japanese?

* Has show been translated:

1. as a movie? (Name of Movie)
2. as a series for TV? (Name of Show)
3. Is translated version commercially available?
4. Is the plot line different in the translated version?

* Is show related to a manga?

* Is there a soundtrack (BGM) commercially available?

* Major characters and organizations featured.

* Any significant historical notes -- e.g., Mazinger Z was the first robot show in which the pilot rode in the robot.

SPECIAL FEATURES:

* Accompanying each listing will be the picture logo of that show.

* Artists' drawings of their favorite character(s) from shows will be featured in that particular volume.

* Listings of:

1. Major Japanese animation monthly magazines including publisher's name and magazine logo.
2. U.S. fanzines (fiction) and info-zines (detailed information and translations) that are willing to provide to the general public.
3. Japanese animation clubs.

* Advertising for anything relating to Japanese animation.

* Glossaries:

1. General - terms common to Japanese animation and any particular abbreviations or terms we will be using for a specific meaning.
2. Under series/movie listings - any terms that unique to that show.
3. Cultural glossary - will deal with things specifically "Japanese": e.g., a slap in the face is to establish "pecking order", not a challenge to fight.

* Cast lists of major characters and organizations (as in a play)

* Animation time-line.

* Space for notes.

SAMPLE LISTING

English Translation
Mobile Suit: Gundam
Romanization
Japanese as in logo
G ガンダム

SF/D
1980
43 Episodes
Psionics/
Giant Robot
Aud.: teens & up

Premise: This show deals with the war of independence between the Earth United Government and its technologically advanced colony, Jion, which is ruled by the Zabi family. There are several space colonies, some neutral, some siding with Jion, and others with Earth. Jion's major advantage is its Mobile Suits. Earth's answer to this is White Base, a new battle carrier, and the prototype Mobile Suits Gundam, Guncannon, and Guntank. White Base, however, has an inexperienced crew of mostly civilians, due to a surprise attack on its space station base.

Credits:
Studio - Nippon Sunrise
Director - Yoshiyuki Tomino
Character Design - Yoshikazu Yasuhiko

Glossary of Unique Terms:

Mobile Suit: Show's name for the 60 ft. battle suit

Mobile Armor: Larger than the battle suit, it is the equivalent of a tank.

Newtype: Name used to identify people with above-average reflexes and some psi potential.

Historical Note: Mobile Suit Gundam is a major turning point in Japanese animation, where the robot began to be more of a tool and less the focus of the show.

Mobile Suit Gundam has been compiled into three movies, MS Gundam I, II, and III. It has also gone two additional seasons. See listings for Z Gundam and ZZ Gundam (current season). [Note: other Gundam listings would follow immediately after this one, with cross-references under "Z".]

Translations: None in English.

Commercial Video: Mobile Suit Gundam Movies I, II, and III are available.

Soundtrack (BGM): Yes, many!!

Major Characters and Organizations:

White Base

Amuro Rei	Amuro Ray - pilot of Gundam
Buraito Noa	Lt. Bright Noah - Commander of White Base
Kai Shiden	Kai Shiden - Pilot of Guncannon
Hayato Kobayashi	Hayato Kobayashi - Pilot of Guntank
Seira Masu	Sayla Mass - Communications officer, later Core Fighter pilot and Char's sister
Furau Bo	Frau Bo - Nurse, communications officer, guardian of the Gang of Three
Lt. Riyu Hosei	Ryu Hosei - Core Fighter pilot
Mirai Yashima	Mirai Yashima - Pilot of White Base
Katsu, Retsu, Kikka	Gang of Three - cute kids
Haro	Haro - Robot made by Amuro

Jion

Sha Azunduru	Char Aznoble - Major Jion pilot, Amuro's main antagonist, rightful ruler of Jion
Degin Zabi	Degin Zabi - Current ruler of Jion
Giren Zabi	Giren Zabi - Degin's oldest son, Chief of Staff
Kishiria Zabi	Kishira Zabi - Degin's only daughter, Major General
Dozuru Zabi	Doshuru Zabi - Degin's 2nd son, General, Char's 1st superior officer
Garuma Zabi	Garma Zabi - Degin's youngest son, his favorite, Colonel, Char's friend

Earth Federated Military

Machiruda Ajian	Matilda Ajian - Liaison between Earth Federated Military and White Base
	General Ribel - Earth Federated Military Commander

P.O Box 4485
Linden, NJ 07036

Japanese Animation Directory

QUESTIONNAIRE

1. Can you come up with a better name for this publication than "Japanese Animation Directory"? We need help on this one!

2. Do you like the layout?

3. Does it give you enough information to identify the shows?

4. Would you be interested in purchasing this directory? What is the maximum amount you would pay for it?

5. Should the major character and organization cast list be done for all shows?

6. Is there any other information you would like to see?

7. Do you think the space left for notes would be of use to you?

8. We are considering providing a three-ring binder, with holes punched in the pages so that you can rearrange them as you wish and insert supplementary pages. Would you prefer this over a stapled, magazine-type binding?* See Note.

Please add any comments you may have regarding the format, layout, contents, or any other aspect of this zine.

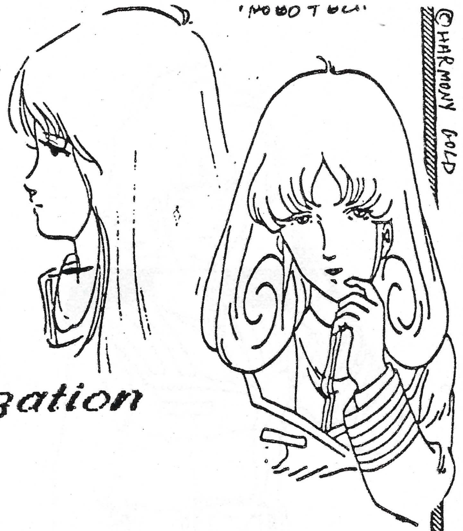
Note: You have a choice of:
① regular fanzine binding
② regular fanzine binding with holes for 3 ring binder
③ loose sheets with holes for 3 ring binder (binder would have artwork imprinted.

THANK YOU!

CMDR. ROY FOKKER
(ROBOTECH)
© HARMONY GOLD

C/FO

Rapid City



The Cartoon/Fantasy Organization

SHOW SCHEDULE

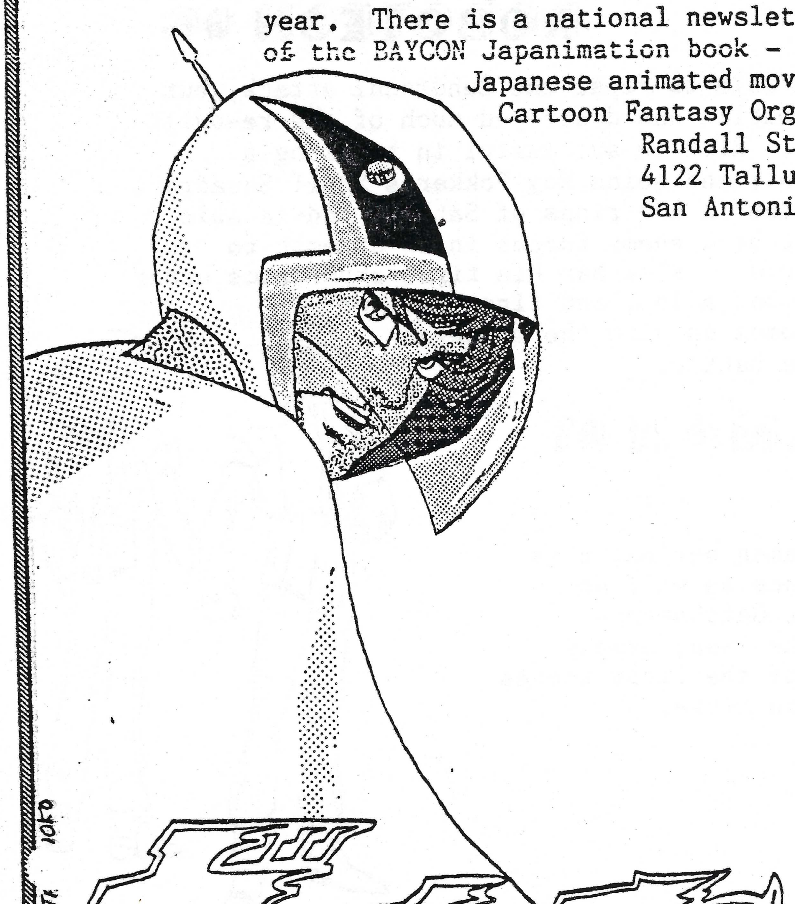
6 PM: ROBOTECH #3 "SPACE FOLD"
6:30 PM: ROBOTECH #4 "THE LONG WAIT"
7 PM: ROBOTECH #5 "TRANSFORMATION"
7:30 PM: ROBOTECH #6 "BLITZKRIEG"

The above shows are in English. The following will be in Japanese

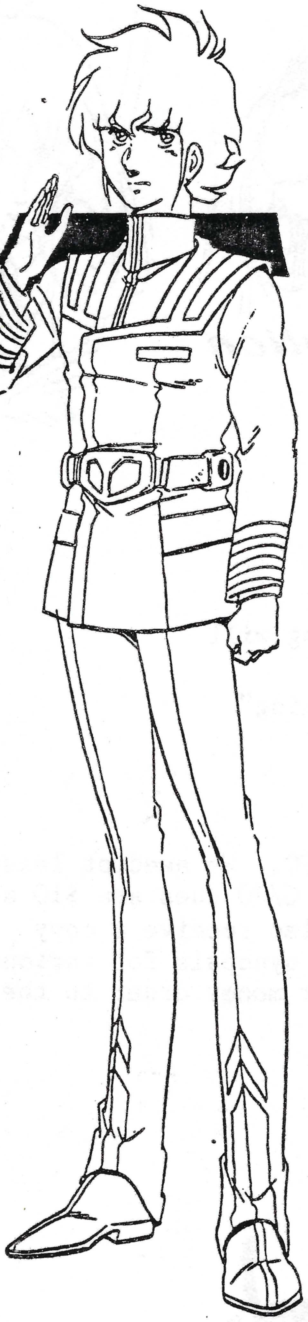
8 PM: GATCHAMAN #1 "Attack of the Terrapin King"
8:30 PM: GATCHAMAN #2 "Space Capsule Rescue"
9 PM: GATCHAMAN #3 "The Space Mummy"
9:30 PM: ZETA GUNDAM #1 "GUNDAM MARK II"

At the moment, we are a provisional local chapter of the national C/FO. We need at least 4 members of the national organization to become an official chapter! C/FO dues are $10 a year. There is a national newsletter, and new members also receive a copy of the BAYCON Japanimation book - 48 pages of translated synopsis for various Japanese animated movies. Make out check or money order to the Cartoon Fantasy Organization and mail to:

Randall Stukey
4122 Tallulah
San Antonio, TX 78218-3452



KEN THE EAGLE
JOE THE CONDOR
'GATCHAMAN'



LT. RICK HUNTER 'ROBOTECH" © HARMONY GOLD

SPACE FOLD

ROBOTECH #3

Rick Hunter tries to take Minmei back home. At the same time, Capt. Gloval must try to make a space fold to take the SDF-1 away from the constant enemy attacks and to hopefully lure the Zendrani away from Earth. The ship commits fold too close to Earth, and Macross Island is taken with them into space.

THE LONG WAIT

ROBOTECH #4

Rick and Minmei crash-land inside the SDF-1 and get completely lost in the huge spacecraft. The rest of Macross Island has been picked up, and are trying to rebuild their city. The Zendrani locate the SDF-1 and the battle starts up again

TRANSFORMATION

ROBOTECH #5

Once rescued, Rick and Minmei become celeberties in the SDF-1. Rick is considering joining the Robotech forces as a pilot. Capt. Gloval must risk trying a modular transfoermation of the ship to re-activate the main guns in order to re-activate the main guns.

BLITZKRIEG

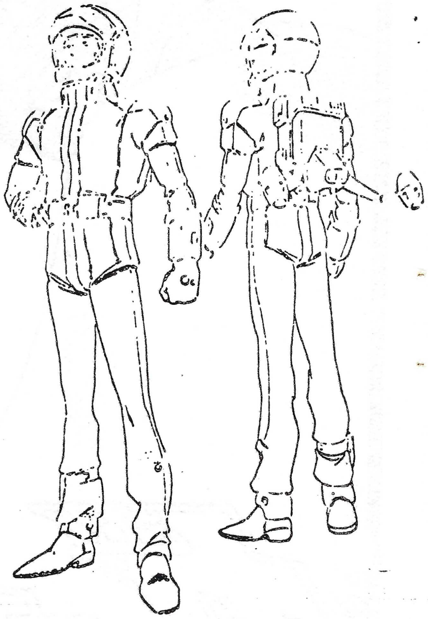
ROBOTECH #6

The SDF-1 is able to repel the Zendrandi attack, but the transformation has destroyed much of the re-built MACROSS City. Rick is successful in becoming a Veritech pilot, and joins Roy Fokker's Skull Squadron. The SDF-1 hides in the rings of Saturn, and is able to again beat back enemy forces in an attempt to return to Earth. Rick has his first experience under fire as a combat pilot, and first officer Lisa Hayes comes up with the manuever that wins the battle.

GATCHAMAN #1

THE ATTACK OF THE TERRAPIN KING

The first episode in the first Gatchaman series, this episode introdutces the Galactor menance as well as the members of Scientific Ninja Force Gatchaman - Ken the Eagle, Joe the Condor, Jun the Swan, Jimpei the Swallow, and Ryu the Owl. Some of the first scenes were in the beginning of the Gatchaman movie.



CHAR AZANABLE
'Z-GUNDAM'

GATCHAMAN #2

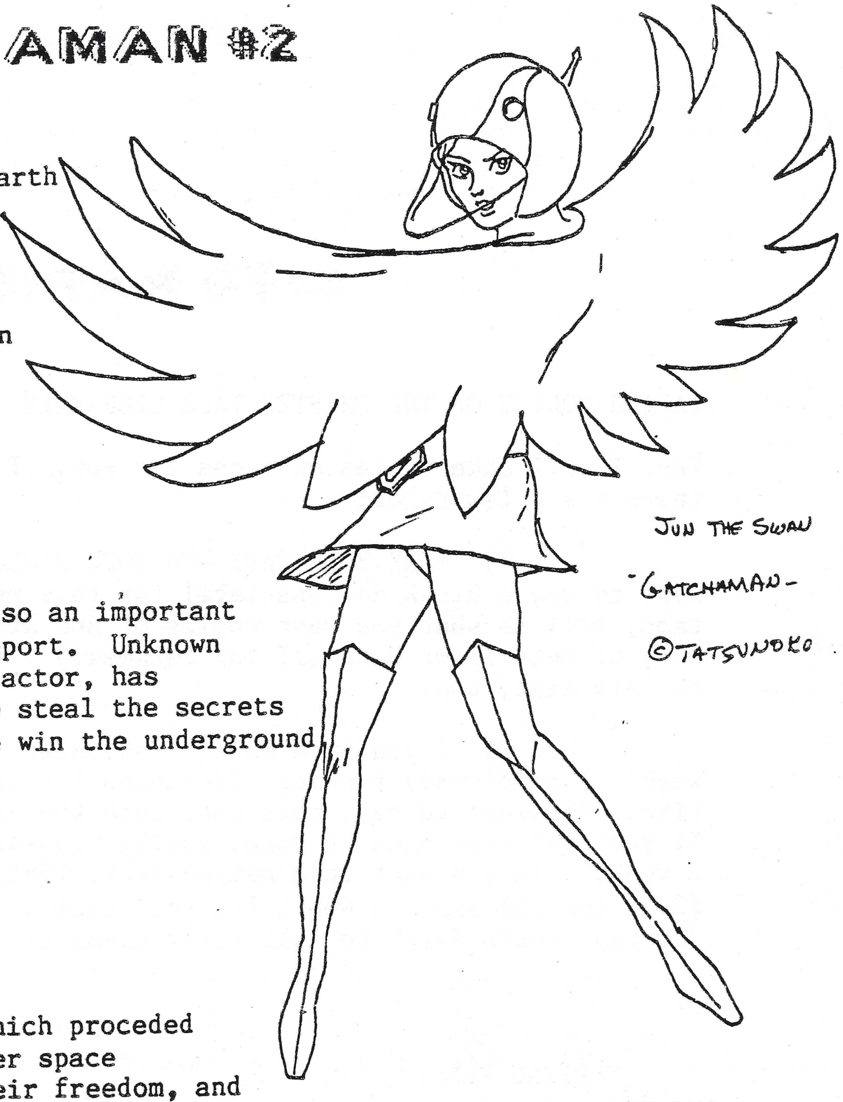
SPACE CAPSULE RESCUE

A team of astronauts is returning to Earth with information vital to the ISO, the International Science Organization - who funds Gatchaman. Galactor forces capture the capsule before ISO can reach their men. It is up to Gatchaman to attempt to rescue the astronauts team and retrieve the information they brought back.

GATCHAMAN #3

THE SPACE MUMMY

Ken is sent to guard a pilot who is also an important leader in a country vital to ISO's support. Unknown to the ISO, Berg Katse, Captain of Galactor, has replaced the real man and is trying to steal the secrets which will help the Galactor Syndicate win the underground war they are fighting with the ISO



JUN THE SWAN
-GATCHAMAN-
©TATSUNOKO

ZETA GUNDAM #1

GUNDAM MARK II

Background -- In GUNDAM, the series which proceded Z GUNDAM, Earth went to war against her space colonies when they tried to defend their freedom, and declared independence from Earth (at a later date we'll be showing the three GUNDAM movies). In Z GUNDAM, the war is over, Earth has won - sort of - but the battle is now between those who support space travel and those who want everyone to come back to Earth. The Earth government is employing a new force of soldiers called the Titans to control those factories and such which remain in space. A group supporting space travel and exploration is trying to persuade the Earth government to release the restrictions imposed 7 years ago at the end of the war. In the meantime, the Titans and the spacemen fight a deadly, silent battle. As the series opens, Char Azanable - one of the main characters from the first series - is approaching a Titan space lab. Young Camille and his girlfriend are on their way to homes in the space station when Camille overhears Jason, a wet-behind-the ears Titan mobile suit pilot, making jokes about Camille's name. Camille, who has quite a temper, attacks - and winds up in custody. Char, meanwhile, is completeing his spy mission when spotted. He barely escapes. During the battle, Camille is released when one of the mobile suits cracks open his cell. A mobile suit pilot himself, Camille realizes the enemy is after the Gundam Mark II being developed in the station, and heads in that direction.

C/FO RAPID CITY

TAPING POLICY OF THE CHAPTER TAPE LIBRARIAN

Yes, I will make copies of tapes for you. I can do it in either VHS or Beta. However, there are a few rules:

1) MARK YOUR TAPE WTH YOUR NAME, ADDRESS, AND PHONE #. You might want to use a blank address label for this purpose. In side the jacket of the tape, tell me what you want copies of and at what speed (2hr, 4hr, 6hr for VHS, or Beta II or Beta III for Betamax.) Include your name and address on this list, too.

2) If you give me several tapes, do not expect them back within a week! I am already running off copies for other people and I also work full time. Needless to say, this cuts into the amount of time I can spend dupping. If you want them back as done, you'll probably get the first one back in 1 or 2 weeks. If you want them mailed back, include postage -- if you don't give me $2.40 for postage you won't get your tape back until I see you in person (1 VHS tape costs $2.40 to mail first class in a good mailer)

MEETING RuLES:

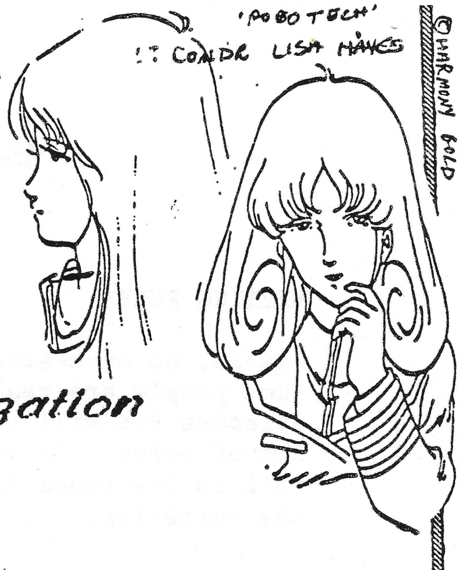
Please, no excessive talking during the time shows are being played! Pat will be trying to explain what's going on to those unfamiliar with the shows and she can't talk over a lot of noise. If you have something to discuss, move into another room so you won't interfere with those trying to enjoy the animation.

CMDR. ROY FOKKER
'ROBOTECH'
© HARMONY GOLD

C/FO

Rapid City

The Cartoon/Fantasy Organization


'ROBOTECH'
LT. CONDR LISA HAYES
© HARMONY GOLD

MEETING: 1 JULY 86 6 PM - 10 PM

SHOW SCHEDULE

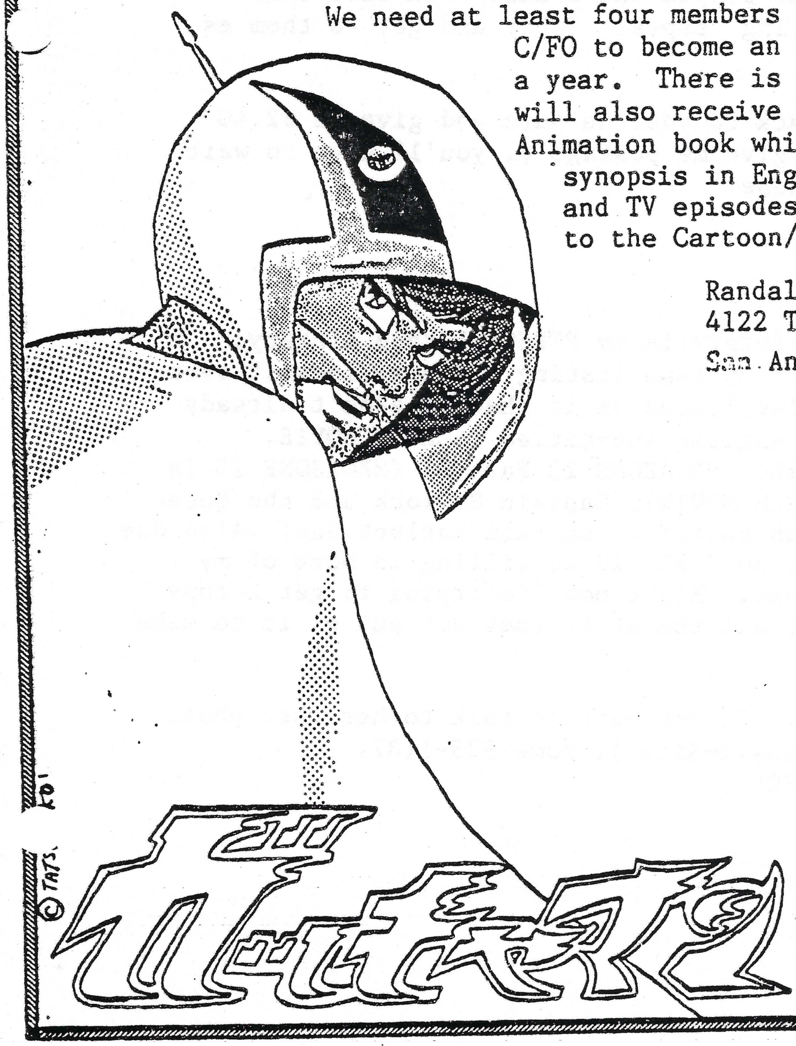
6PM:	ROBOTECH #7:	Bye-Bye Mars
6:30PM:	ROBOTECH #8:	Sweet Sixteen
7PM:	1st HALF "WARRIORS OF THE WIND"	

The above shows are in English. The following will be in Japanese.

8PM:	GATCHAMAN #4:	Revenge of Iron-Beast Mecha Dragon
8:30PM:	GATCHAMAN #5:	Ghost Ship Squadron From Hell
9PM:	ZETA GUNDAM #2:	Gundam Mark II Hijacked
9:30PM:	1st 1/4 "MOBILE SUIT GUNDAM I"	

At the moment, C/FO Rapid City is a provisional chapter of the national C/FO. We need at least four members to become paid members of the national C/FO to become an official chapter. C/FO dues are $10 a year. There is a national newsletter, and new members will also receive a copy of the BAYCON Japanese Animation book while supplies last - 48 pages of synopsis in English for over 50 animated movies and TV episodes. Make your check or money order out to the Cartoon/Fantasy Organization, and mail to:

Randal Stukey
4122 Tallulah
San Antonio, TX 78218-3452


Gatchaman
© TATS. KO'

KEN THE EAGLE
JOE THE CONDOR
'GATCHAMAN'

C/FO RAPID CITY

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Please, no excessive or loud talking in the room while we're showing episodes! Some people are really trying to watch them, and during the Japanese-language episodes Pat will be trying to explain what's going on, and can't talk over a lot of noise. If you want to discuss something, please move out of the room and talk in low tones to do it so you won't interfere with those trying to enjoy the animation.

TAPING POLICY OF THE CHAPTER TAPE LIBRARIAN:

Yes, I'll make copies of tapes for you. I can do it in either VHS or Beta. Rules:

a) MARK YOUR TAPE WITH YOUR NAME, ADDRESS, AND PHONE #. You might want to use a blank address lable to do this with. Inside the jacket of the tape, use a notecard or similar material to let me know what you want copies of and at what speed. Include your name and address on this list, too. That way if the two become seperated I can get them back together and make sure you get your tape back.

b) If you give me several tapes, do not expect them back within one week. I'm already running off copies for other people and I also work full time. This cuts into the time I can spend duping tapes. I try and get to them as fast as possible.

c) If you want the tape(s) mailed back to you, be sure and give me $2.40 for first class postage. If you don't give me postage $, you'll have to wait until I see you in person to get your tape!

TAPE LIBRARY LISTING

At the moment, C/FO Rapid City's tape library is my PERSONAL tape library. Appended to this newsletter is a copy of my tape listing. Please look it over and tell me if you'd like to see anything listed on it that we aren't already showing. Due in but not on the list: english sub-titled MACROSS MOVIE, a copy of the ROBOTECH MOVIE (in English), MEGAZONE 23 Part II (MEGAZONE 23 is the animation they made into the ROBOTECH MOVIE), Captain Harlock and the Queen of 1,000 Years (in English), and english subtitled Captain Harlock SSX. Also due in shortly are two more ROBOTECH tapes, so I should be filling in more of my ROBOTECH collection in the next few weeks. Right now I'm trying to get a copy of MEGAZONE 23 so you'll be able to see all the stuff they cut out of it to make the ROBOTECH movie....

The tape librarian is Pat Munson-Siter. If you want to talk to her, her phone # is: work: 399-7022 (ask for Capt. Munson-Siter), home 923-1137.
Address: 9238 B Lincoln, EAFB, SD 57706

CMDR. ROY FOKKER
('ROBOTECH')
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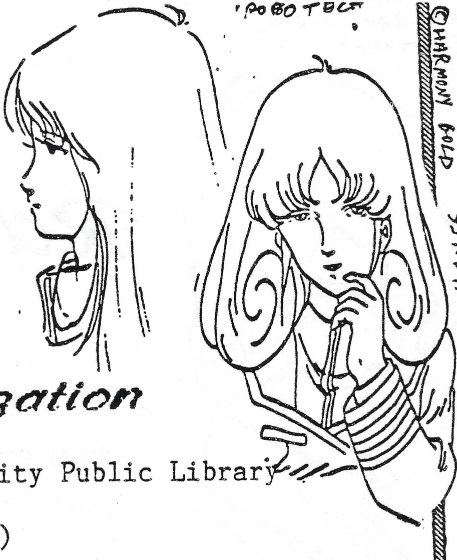
C/FO

Rapid City



'ROBOTECH'
© HARMONY GOLD
LT CMDR LISA HAYES

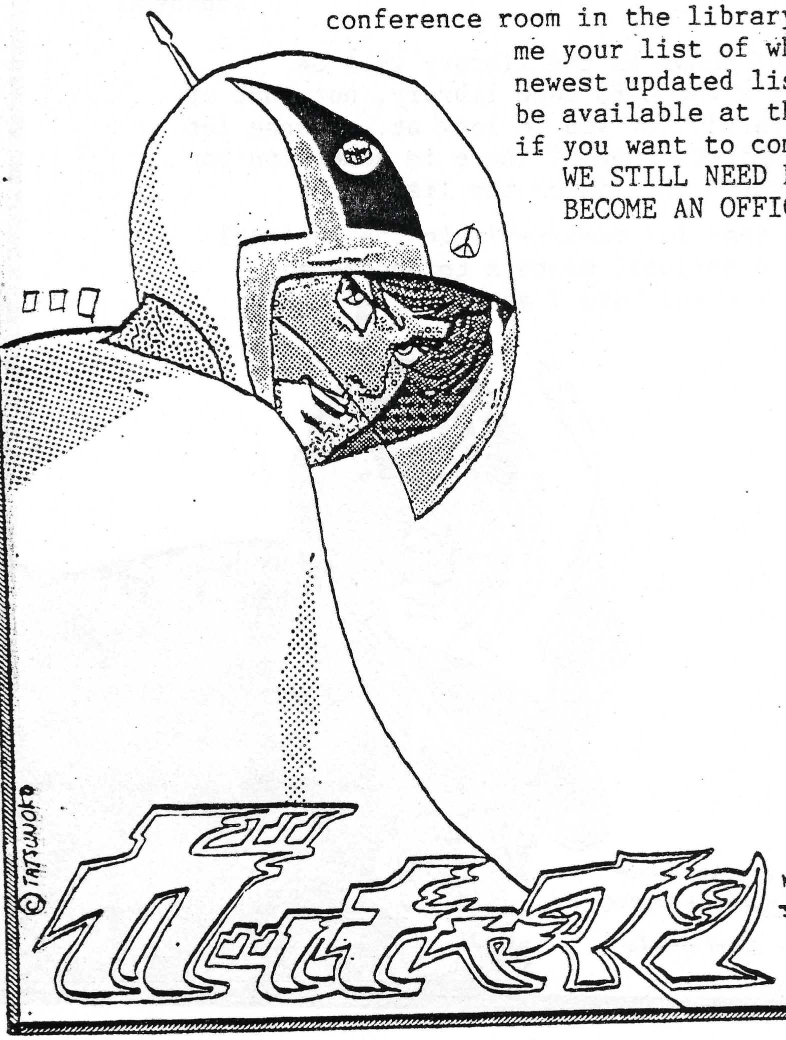
The Cartoon/Fantasy Organization

SCHEDULE FOR 2 AUGUST 1986   PLACE: Rapid City Public Library

10:00	ROBOTECH #9	"Miss Macross"	(English)
10:30	ROBOTECH #10	"Blind Game"	(English)
11:00	BATTLE OF THE PLANETS #1	"Attack of the Space Terrapin"	(English)
11:30	GATCHAMAN #1	"The Turtle King"	(Japanese)
	(GATCHAMAN is the Japense show from which BATTLE OF THE PLANETS was produced)		
12:00	STAR BLAZERS #1	(No episode title)	(English)
12:30	MOVIE: WARRIORS OF THE WIND		(English)
2:30	LENSMAN #2	"Dragon Lensman Worsel"	(Japanese)
3:00	Z-GUNDAM #2		(Japanese)
3:30	BATTLE OF THE PLANETS #101	"Conway Tape Tap"	(English)
4:00	GATCHAMAN #101	(title?)	(Japanese)
4:30	GATCHAMAN II #1	"Sosai X Counterattack	(Japanese)

PLEASE NOTE THE CHANGE IN DAY AND MEETING PLACE! We will be in the smaller conference room in the library. At this meeting you should also give me your list of what animation you'd like to see; the newest updated listing of what's in my tape library will be available at the meeting. We'll be setting up at 9:30 if you want to come in early and help.

WE STILL NEED PEOPLE TO JOIN THE NATIONAL C/FO SO WE CAN BECOME AN OFFICIAL CHAPTER! See me for details.



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KEN THE EAGLE
JOE THE CONDOR
('GATCHAMAN')

CMDR. ROY FOKKER
'ROBOTECH'
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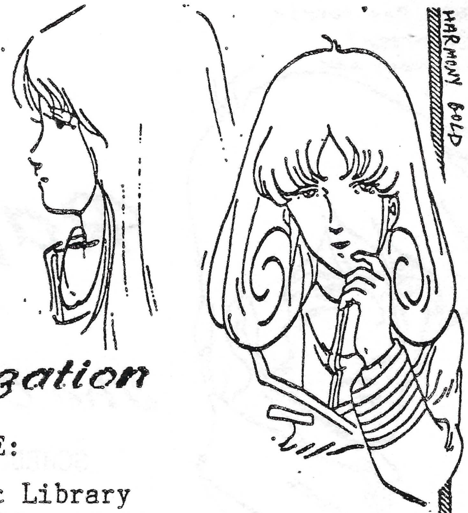


The Cartoon/Fantasy Organization

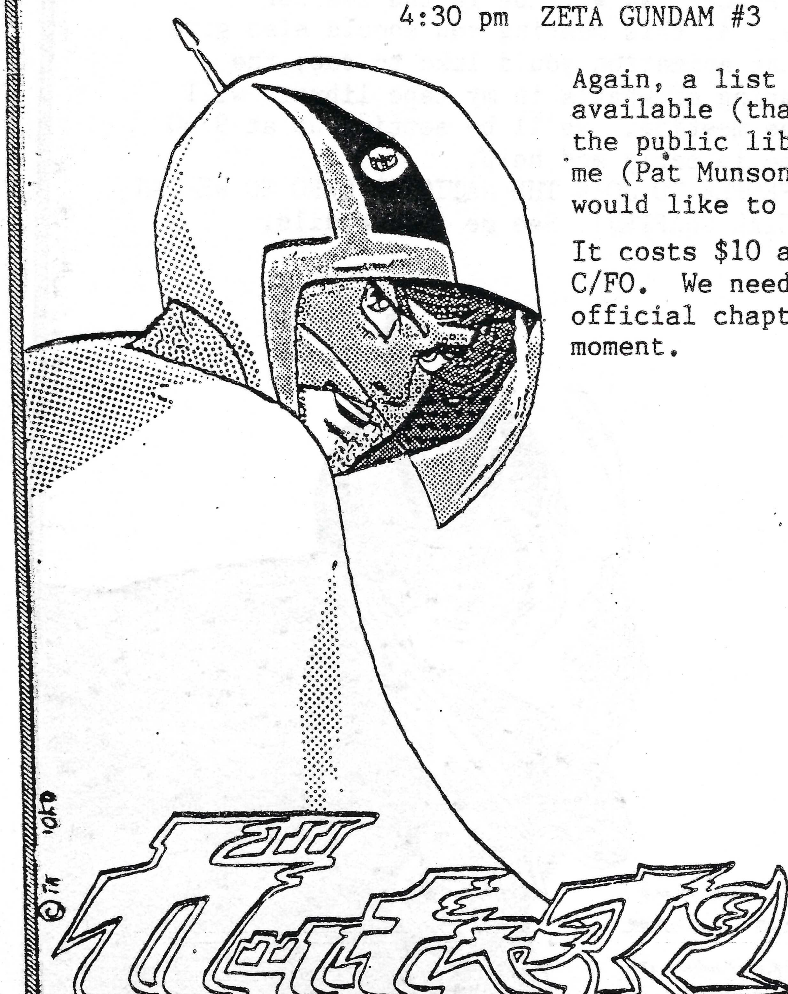
SHOW SCHEDULE FOR 9 AUGUST 1986. MEETING PLACE:

Small Conference Room at the Rapid City Public Library

10:00 am	ROBOTECH #11	FIRST CONTACT	English
10:30 am	ROBOTECH #12	THE BIG ESCAPE	English
11:00 am	BATTLE OF THE PLANETS #27	RACE AGAINST DISASTER	English
11:30 am	GATCHAMAN #27	" " "	Japanese
12:00 Noon	STARBLAZERS #2	no title	English
12:30 pm	FEATURED MOVIE: SPACE PIRATE CAPTAIN HARLOCK: MY YOUTH IN ARCADIA		(subtitled in English)
2:30 pm	LENSMAN #3	STORM PLANET TRENCO	Japanese
3:00 pm	GATCHAMAN #20		Japanese
3:30 pm	GATCHAMAN #102	G-2 REVEALED	Japanese
4:00 pm	GATCHAMAN II #2	MYSTERIOUS FEATHER SHURIKEN	Japanese
4:30 pm	ZETA GUNDAM #3		Japanese

Again, a list of shows in the library will be available (that's the C/FO tape library, not that of the public library!) for you to look at. Please let me (Pat Munson-Siter) know if there is something you would like to watch that is on the list!

It costs $10 a year for membership in the national C/FO. We need 4 national members to become an official chapter - and have 2 at the moment.



KEN THE EAGLE
JOE THE CONDOR
'GATCHAMAN'

MDK. ROY FOKKER
ROBOTECH)
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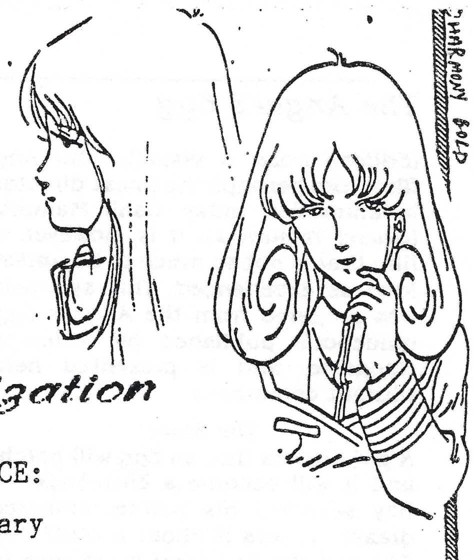
Rapid City

The Cartoon/Fantasy Organization



SHOW SCHEDULE FOR 16 AUGUST 1986. MEETING PLACE:

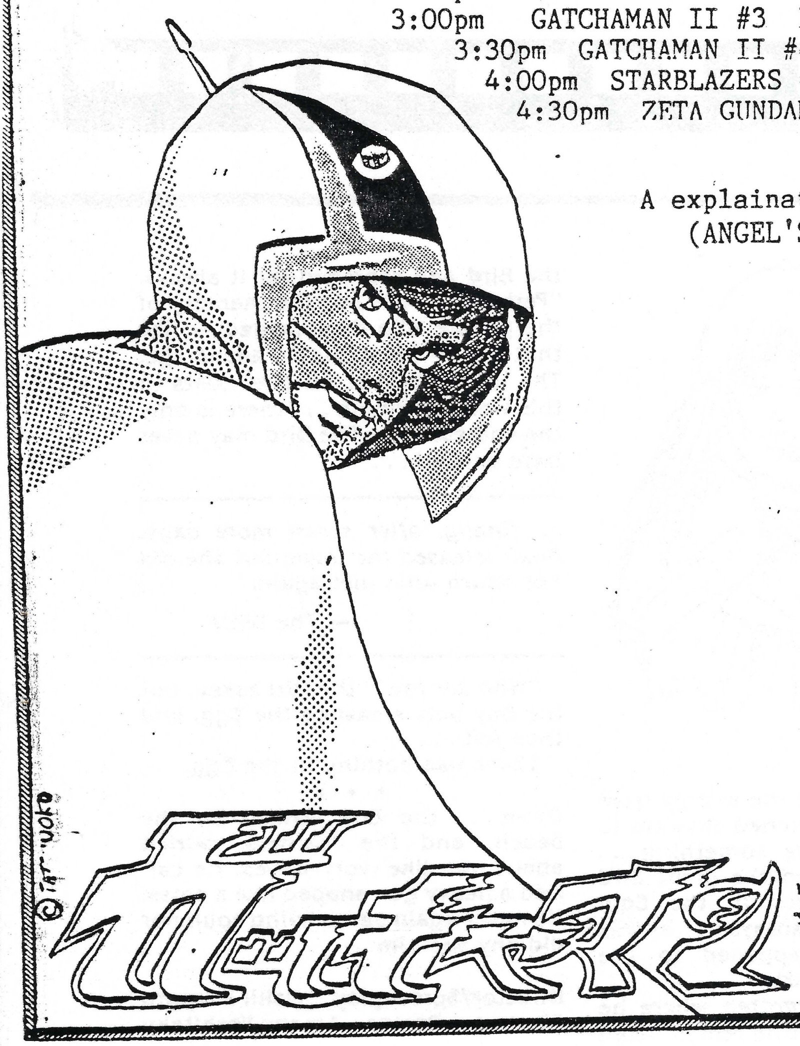
Small Conference Room, Rapid City Public Library

10:00am	ROBOTECH #11	Blue Wind	ENGLISH
10:30am	ROBOTECH #12	Gloval's Report	ENGLISH
11:00am	MOVIE FEATURE: EGG OF THE ANGEL		

(Although technically in Japanese, there are perhaps four sentences in the entire movie...)

12:30pm	BATTLE OF THE PLANETS#52	THE SKY IS FALLING	ENGLISH
1:00pm	GATCHAMAN #52	Secret of Red Impulse	JAPANESE
1:30pm	GATCHAMAN #95	Charioteers of Change	JAPANESE
2:00pm	ZETA GUNDAM #4		JAPANESE
2:30pm	LENSMAN #4	Delagon Dreams	JAPANESE
3:00pm	GATCHAMAN II #3	Black Knights from Hell	JAPANESE
3:30pm	GATCHAMAN II #4	Joe Has Returned?	JAPANESE
4:00pm	STARBLAZERS #3		ENGLISH
4:30pm	ZETA GUNDAM #5	Father and Son	JAPANESE

A explaination/synopsis of EGG OF THE ANGEL (ANGEL'S EGG) appears on the back...



KEN THE EAGLE
JOE THE CONDOR
'GATCHAMAN'

The Angel's Egg

(*Editor's note:* A visually stunning film from perhaps the finest director in animation today, Oshii Mamoru (*Urusei Yatsura 2*). It is, however, a film that is not so much to be *understood* as *experienced*. This synopsis was prepared from the *Angel's Egg* guidebook published by *Animage Magazine*, and is presented here without comment.)

The Story

A girl dreams that an Egg will hatch, and it will become a Bird/Angel. A Boy searches his half-remembered dream . . . was it about a Bird? The Girl and the Boy meet by chance in an uninhabited town where only they are real. In this shadow land, they are the last human beings who exist. But . . . did a boy really meet a girl? Perhaps they only met in their dreams . . . *No!* They *did* meet each other . . . to declare their dream's insolvency.

This is such a fable . . .

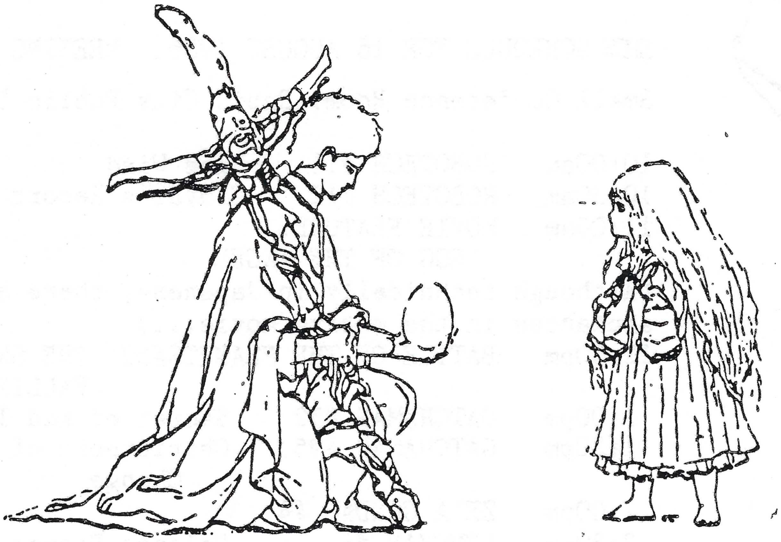
• • •

A Girl. The Girl slept in the shadow of a monstrous and decaying planetarium. At sunset, she awoke and was holding an Egg. Looking like a pregnant woman, she went into the town. Day after day, she continued her routine, but she never met a soul.

• • •

In the Town of Fish. The place where she walked was a town where water flowed under the stone pavement. The entire facade of the building was carved in the shape of a monster fish, and the ghostly shadow of the past awaited the final appearance of that fish. Then . . . finally, the Girl met a person.

In that frozen moment when they met, the Girl was consumed with a sick dread. Overwhelmed with anxiety and insecurity, she vanished from his sight. Overcoming her timidity, she cautiously looked for him . . . but he was gone. She stood in the deserted street, then returned to her daily routine. In an abandoned store, she took a jar of jam from the shelf, and placed it in her bag.



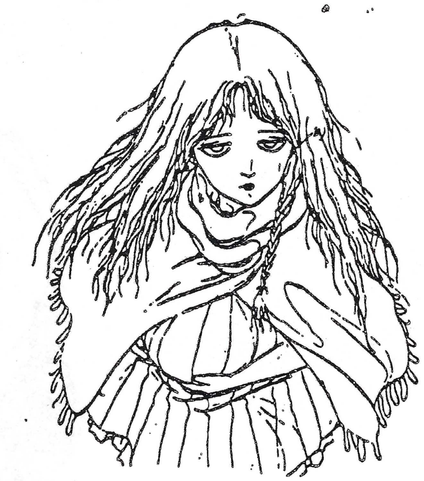
• • •

The Notice of Impregnation. The Girl left the Egg, and wandered down the steps and through the silent ruins. She rested for a time, then returned for the Egg. A Boy was standing there, holding the Egg. He resembled the angel Gabriel, from whom Mary received the news of her impregnation with Christ. "You must keep this precious thing inside you, or else you may lose it," he said, and returned it to her. "What is in that Egg?" "I can't let you know anything about it," she said, "Because I don't know you."

• • •

Fossil of an Angel. They returned, but the Girl still believed that the Egg would become an Angel/Bird. She led the Boy to the place where the angel became a fossil.

"I have seen this same tree before," he said. "It was long, long ago . . . under a dull and angry sky, full of the sound of thunder — the tree was born from that black horizon. It drew all the energy from the earth, and stretched skyward to capture . . . capture something . . . oh, yes! It captured the giant Bird that still slumbered in the Egg! I have been there always . . . in this dream." "What happened to the Bird?" asked the Girl.



The Boy had forgotten where he had come from, but he remembered the Bird and searched for it always. "Perhaps we are but the memory of the people who disappeared — like that fish — uncountable aeons ago. The reality is that no one exists in this world anymore . . . there is only the endless rain. The Bird may never have existed . . ."

> *. . . finally, after seven more days, Noah released the dove; but she did not return unto him again.*
>
> — The Bible

"Who *are* you?" the Girl asked, but the Boy only smashed the Egg, and then left . . .

There was nothing in the Egg.

• • •

Dawn . . . the Boy walked on the beach, and the feathers swirled about him like ivory waves. He carried a heavy gun shaped like a cross. He never again saw a living soul; nor did any see him.

Director/Screenplay . . Oshii Mamoru
Character Design . Amano Yoshitaku

CMDR. ROY FOKKER
'ROBOTECH'
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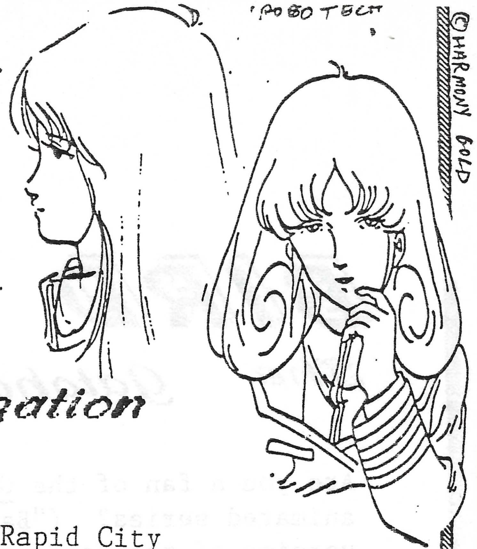
C/FO

Rapid City

The Cartoon/Fantasy Organization



'ROBOTECH'

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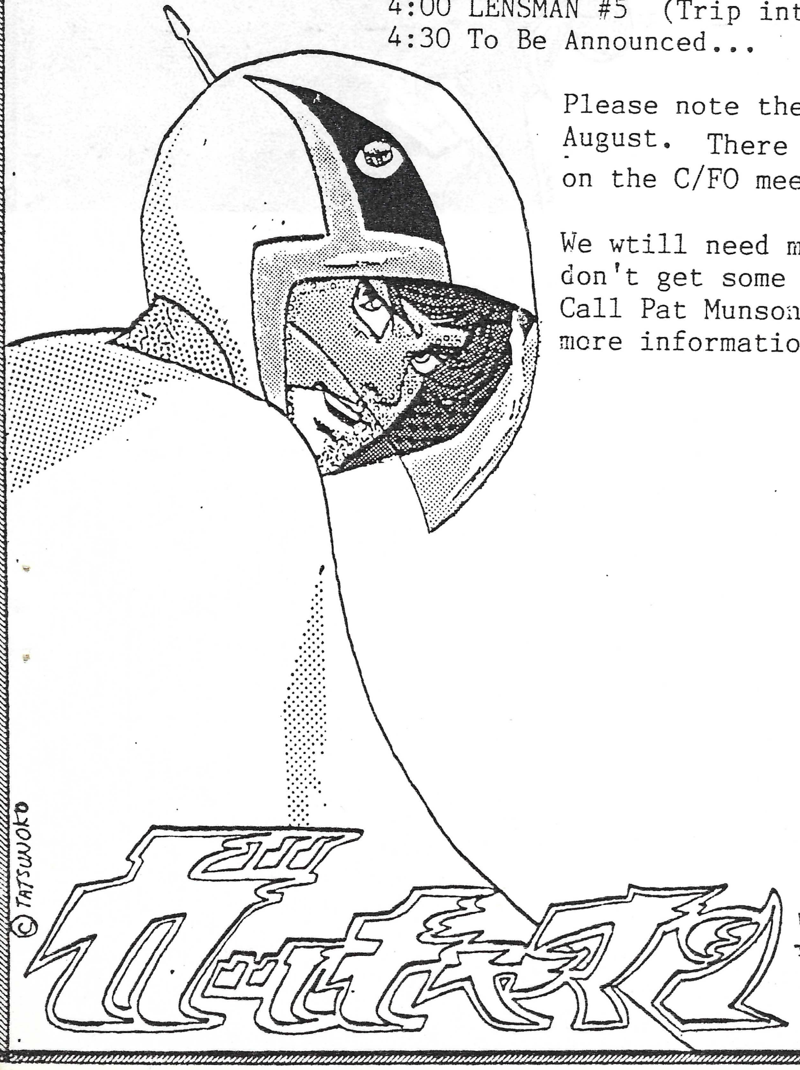
SHOW SCHEDULE FOR 6 SEPT MEETING

Meeting will be held in small confernece room, Rapid City Public Library. Set-up is at 9:30 am

10:00	ROBOTECH #15 HOMECOMING	English
10:30	ROBOTECH #16 BATTLECRY	English
11:00	FEATURED MOVIE: GUNDAM I Synopisis will be available at meeting	Japanese
1:00	BATTLE OF THE PLANETS #53 SKY IS FALLING PART II	English
1:30	GATCHAMAN #53 FAREWELL RED IMPULSE	Japanese
2:00	GATCHAMAN #13 RED DUST OF DEATH	Japanese
2:30	GATCHAMAN II #5 MYSTERY OF THE PRIMITIVE MAN'S ATTACK	Japanese
3:00	STARBLAZERS #4 (NO TITLE)	English
3:30	ZETA GUNDAM #5	Japanese
4:00	LENSMAN #5 (Trip into the Past)	Japanese
4:30	To Be Announced...	

Please note there will be no meetings on 23 or 30 August. There will be a Worldcon report and a report on the C/FO meeting at Worldcon during this meeting.

We wtill need members to join the national C/FO! If we don't get some soon we will lose our provisional status! Call Pat Munson-Siter (923-1137) for more information!



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KEN THE EAGLE
JOE THE CONDOR
'GATCHAMAN'

BIRD SCRAMBLE!

The Gatchaman/Battle of the Planets APA

Are you a fan of the GATCHAMAN or "Battle of the Planets" animated series? ("Battle of the Planets" was the Americanized version of the Japanese GATCHAMAN series) Would you like to contact other fans of this show, discuss what you like and don't like, enjoy other people's fan stories and art based on the show - or let the rest of the group see YOUR efforts? Then BIRD SCRAMBLE, the Gatchaman/Battle of the Planets Amatuer Press Association is for you!

For more info, write to the address at the left!

Gatchaman Base
c/o Patricia Munson-Siter
9238 B Lincoln
EAFB SD 57706

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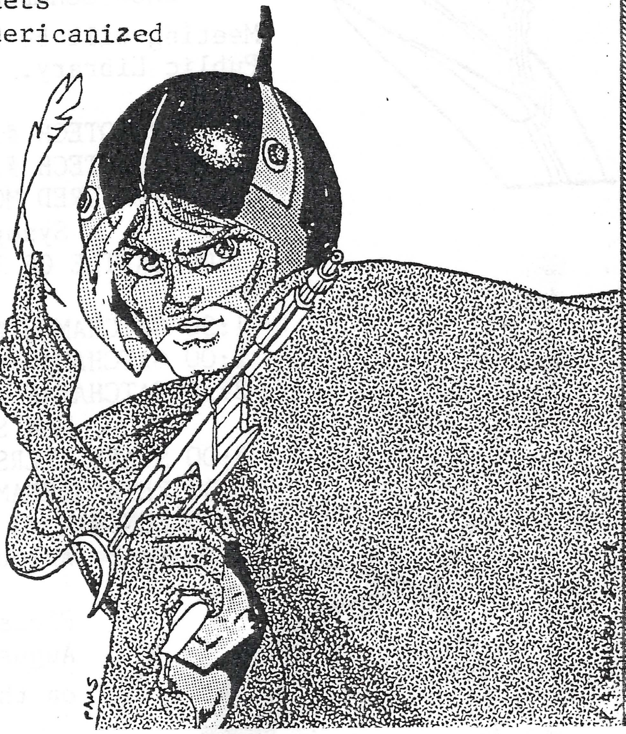

Vol. 2
#8

C/FO San Antonio Newsletter

ORIGINAL DRAWING BY Tsukasa Dokite

C/FO - SAN ANTONIO

CARTOON/FANTASY ORGANIZATION - SAN ANTONIO CHAPTER

BRIAN W. SUTTON, PRESIDENT * RANDALL S. STUKEY, EXECUTIVE
ROBERT W. GIBSON, SECRETARY/REPRESENTATIVE

The Cartoon/Fantasy Organization is a world-wide organization dedicated to the enjoyment of animation and fantasy from all over the world. The local chapter meets the second Sunday of every month at the meeting room of the Windsor Meadows appartments, located at 8150 Cross Creek, just off Walzem Road inside loop 410. Anyone unclear as to the location should contact either Brian Sutton (655-4708), Randy Stukey (655-2678), or Robert Gibson (657-7296). The August meeting will be on August 10th, but due to the new hours of the appartment complex office, the meeting will not begin until 5:00 in the evening and, as usual, will end whenever everyone wants to go home.

The tentative schedule for the August meeting is:

5:00 - 5:30	C/FO Meeting
5:30 - 6:00	Giant Gorg #7
6:00 - 6:30	Dragon Ball #5
6:30 - 7:00	Aura Battler Dunbine #2
7:00 - 7:30	Robotech #33 "A Rainy Night"
7:30 - 8:00	Endless Road SSX #7
8:00 - 8:30	Space Cobra #9
8:30 - 9:00	Hokuto no Ken #66
9:00 - ????	Requests

Due to the new hours, there will be no feature this month, but the episodes of the "regular" series we have been running at meetings for the past 9 months or so will be shown. We hope this will be a temporary situation and the club will be able to find a new meeting place (or the Windsor appartments will change their hours again), but if no other arrangements are made, meetings will continue to be run on these hours at this location. The situation will be discussed at the business meeting and suggestions are welcome, but efforts are more welcome. If you do not like the cut in hours, help us out It is your club also!!

Another reminder about the request segments: Randy & I can't bring all our tapes to the meeting (and we don't own all of the club's tape library), so if you are thinking of requesting something specific, please contact whoever owns said requested show ahead of time so it will be there to show!!

From sea to desert, the Dragon Ball crew travel the country looking for those elusive artifacts which can grant wishes. In this episode, Burma son Gokku, and Woolong come faces to faces with martial artist Yamcha and shape-changing Pooal. Has son Gokku met his match in Yamcha or has Burma found her match in Yamcha? Hearts and fists prevail.

In the Robotech episode, Roy Fokker takes the spotlight, ressurected via Claudia's memories, as the officer recounts her stormy relationship with the ace pilot. And Lisa, Rick, and Minmei still can't come to terms.

Guided by "jin sei" (star of benevolence), Shu has lived his life helping others. Now he needs the help as"Emporer" Sauzer has forced him (by threatening his people) to carry the capstone of the pyramid to the apex. Toki, Raoh, and Kenshiro (who is heaped p----d) are approaching, but will they arrive in time to prevent certain tragedy? If you watch one episode of Hokuto no ken, make sure this is it! And be prepared for an ending which you will remember for a long, long time.

For info on most of the other episodes, see the synopses elsewhere in this issue. Dunbine and Giant Gorg were unavailable for preview (they were both on their way to Denver to appear in C/FOOD Platter's threatened "all mekka" issue).

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C/FO - SAN ANTONIO

A LETTER FROM THE SECRETARY:

First, I'd like to mention something I forgot last issue. Lory White, one of our members, had a picture published in the latest Books Nippon Fan Club Bulletin. Congratulations, Lory, and may you have more in the future.

Well, we're back from the Dallas Fantasy Fair and I had a good time (for more info, see my report elsewhere in this issue), even if I did get some sleep this time 'round. I met a C/FO-San member or two I hadn't met before (Hi, Krista) and once again mingled with the anime fen of Texas, and, boy, there are many more than I ever dreamed there were. I swear there must have been 15 or 20 VCRs going total, in at least 5 rooms, 2 hotels, (I know OFC had 6 in one room) and I was swamped with trade requests. I came back with 5 more tapes than I left with. I can't wait for the next con!!!!!

We've got 8 new members since last month (and one who accidently got left off of the update last month, my fault), so let's get to the intros. Joel Shearer and Gerald Burton live in Oklahoma and are members of the C/FO chapter there. They were two of the mass tapers listed above. Ted Delorme is an old (and I don't mean elderly) anime fan and Elfquest buff. Aaron Reed is a member of the Boston Japanimation club and edits their newsletter, Final Stop Andromeda. Jerry Grimm and Brian Grimm (his brother) are members of SDF-Ft. Worth and Jerry edits their newsletter. Darrin Towers joined at the DFF and lives in Richardson, while Darren Higgins lives here in San Antonio (in less, of course, I got them backwards, in which case, Darrin lives here and Darren lives in Richardson. Got that. OK) My apologies to Mitsuyoshi because I forgot to give his form to Randy and he got left off the list last month. I'm soooooooooooo sorry, Mitsuyoshi.

Thanks to Jim Gorham for Arion and Megazone 23 pt. 2. Thanks to Mary Kennard for Legend of Halley and the Dancougar video. Thanks to the guys at College Station (I forgot your names, sorry) for the Touch episodes (which I thoroughly enjoyed). Thanks to Ann Nichols for the subtitled My Youth in Arcadia. Than you to Mitsuyoshi for the movies. A BIG thank you to Pat Munson-Siter for the huge collection of Gatchaman (all three seasons). I hope it didn't ruin your VCRs, Pat (and notice I spelled your name right this time). Thanks to Robert Hasley and C/FO-Santa Barbara for the video of the Carl Macek speach.

And a special thank-you to Randy for putting up with my personal idiosyncracies long enough each month to at least put out this newsletter. It's a painstakingly tough job (more difficult than almost any of you realize, given all our other current duties) but it is worth it when you take into account the fact that out of every ten people we choose to send an issue to free, we get about 8 subscribers. We have our differences (an understatement) but we have yet to come to blows over them (heaven knows I wouldn't survive, I weigh all of 125 pounds) and I'm confident we never will. And any bickering found in this newsletter is purely in good fun, believe me, I'd sooner quit all this than be responsible for any bad blood (in or out of print). I'm just not that kind of guy. Ask Randy, he'll tell you.

Yours wishy-washily,

ROBERT W. GIBSON
CHAPTER SECRETARY/CHAPTER REPRESENTATIVE
6527 CHAPEL FOREST, SAN ANTONIO, TEXAS 78239

EDITORIAL MUTTERINGS

Lots to talk about this issue, so I'll get right to it. Boring stuff (National C/FO election stuff) first.

As of this date (30 July 86) we have recieved only two platforms: one from a candidate for treasurer and one from a candidate for Vice-President. I do HOPE we get more candidates and at least one candidate for C/FO Secretary. No one seems really opposed to the idea of the elections or the way C/FO-San Antonio is running them, so I can only assume that a general realization of the amount of actual WORK that is required to run the C/FO has finally sunk in on people (and that people who do not have the time have decided not to run), however, I am afraid that another reason that people are not running is that they feel we (C/FO-San Antonio) are doing a good job and if no one runs for anything we'll feel obligated to keep on running the club....

Wrongo! 90% of the day-to-day work of running the general C/FO has fallen on the shoulders of two people, Robert Gibson and myself. Neither of us intend to continue this past the first of the year! We might be willing to continue editing the bulletin --- if no one else is willing to take it on, but we will not continue to run the club ourselves, we both have given up a lot of other activities we enjoy greatly to do all the club-related work and will only continue to do this through the end of the year! So if you want the club to continue to improve, you might consider running for club office PROVIDED YOU HAVE THE TIME AND THE DESIRE TO DO THE JOB. There's no such thing as a free lunch, as I'm sure everyone reading this knows, and Robert Gibson, Dave Stowell, and I have now done far more than our share! It's time for others to take up the load. If you want to run for general C/FO President, Vice-President, Secretary, or Treasurer we need to have your platform by the 15th of August 1986 as explained in the Election Notice. As Stan Lee would say, "Nuff said!"

While up at Dallas Fantasy Fair, I met all the officers of our sister organization, the SDF-FT WORTH and they seem to be a fine bunch of people (even Jerry Grimm, the editor of the SDF-FT WORTH's newsletter whose first issue apparently sparked the split with the EDC and who had been described to me by various people in various non-flattering manners, proved to be a nice person). The SDF-FT WORTH people are working on a constitution and bylaws for their group which seems to be a good I to me --- even if I personally disagree with some of its proposed provisions. Yes, they really do want to be a sister organization and after meeting and talking with this bunch I can see no reason why the change in their status or their officers should interfere with our present relationship with them. (After all, they are a much saner group than the C/FOOD staff and no one has suggested rescinding are sister-organization status with that crew of wild and crazy folks!)

Next subject, if Windsor Meadows is going to continue their new office hours beyond this month, I think we need to find a new place to meet on Sunday afternoons and evenings. Robert and I, however, do not have the time to get out and hunt one up (we're running the general C/FO, remember). So those of you who live in apartments or have access to other possible regular meeting places, do a little inquiry work and find out about deposits, hours, etc. and be prepared to discuss this at the business meeting this August!

One good bit of news, both Robert and I made a mistake in announcing that their would be an election of another Director at the August meeting. Our Bylaws (Article V, Section 4) state that the election will be held TWO months after the announcement so that means we will be electing a fourth Director at the SEPTEMBER meeting, not at this month's shortened meeting, so we will not have an election to run at a meeting that many of our out-of-town members will be unable to make due to its late start!

As many of you know, Robert and I will be editing the revived C/FO Bulletin starting about two months after the last issue of the C/FO Magazine is published. As this is now scheduled for late August, the first issue of the C/FO Bulletin will come out in late October or late November. Unfortunately, there is no way will can produce two San Antonio Newsletters and one general C/FO Bulletin in the same two month period. We both have jobs and other responsiblities that must be met. Therefore the C/FO-SAN will NOT be published in months during which we are producing a C/FO Bulletin. This will make the C/FO-SAN more-or-less bi-monthly, but as subscriptions are based on a certain number of issues, everyone will get the number of issues they paid for, it will get take longer. If this policy change upsets you, you can do one of two things:

1) Volunteer to edit and publish and mail out the C/FO Bulletin every TWO-THREE months; or
2) Donate several thousand dollars a month to Robert and myself so neither of us have to work and then we would have time to do three newsletters every two months.

(Of course, if you ARE really upset, we will refund the unused portion of your subscription!)

I'm going to try something new for next issue, the dreaded DEADLINE. It seems most of the stuff for this newsletter doesn't arrive until that last minute --- there's nothing wrong with that for short articles or artwork, but it's a royal pain for long articles. Therefore, I'm imposing a deadline of August 20, 1986 for stories and articles over 1500 words. Anything arriving at my address after that date will be held for the next newsletter if I feel I do not have time to type it at my convience or, if it is of a timely nature, will be cut to fit my typing time (without any mercy for the creative juices of the author) as I see fit! NO EXCEPTIONS!

Let's see, anything else before I close. Ahh, yes, mascots, with all our local artistic talent wasting their time holding down real jobs, publishing comic books and the like, our chapter mascots haven't made many appearances in these pages. So here's a formal request for illos of our chapter mascots. (I hope my request does better than Robert's strange request of last issue, which brings me to the final subject of this editorial!)

A note on my Assistant Editor's "Silliness Campaign". He requested last issue that people send me URUSEI YATSURA strips and cartoons in a misguided effort to get the editor a sense of humor. (I had a sense of humor once but accidently threw it out with the trash!) Well, I still haven't gotten any (neither artwork nor sense of humor). I was expecting quite a few pieces of art, at least some of which would be of professional quality so I could sell them and make a little extra cash. However, I must assume that lack of any such artwork means all the artists that read this newsletter support me in my plan to eliminate all silliness from the newsletter. Once I succeed here, I'll move on to bigger game: C/FOOD PLATTER! Then I'll work on the C/FO, then all of fandom, then th..... Hey, Robert, who called the men in the white s......

Randall S Stukey

Randall S. Stukey, Editor
Chief Protector Against Silliness (CPAS)

DALLAS FANTASY FAIR ANIME REPORT

By Robert Gibson

The Dallas Fantasy Fair (or DFF) was held July 4th, 5th, and 6th at the Marriot Park Central Hotel in Dallas and it showed that Dallas is definitely the place to go in the southwest if you want to watch animation at conventions. There were 55 hours of animation, ROBOTECH art and model displays and contests, and a Mecha Hall where representatives from the Earth Defense Command, SDF-Ft. Worth, and C/FO-Dallas met and talked with interested anime fans and those new to the genre. Also, representatives of the C/FO's Hill Country, Oklahoma Fandom Chapter (OFC), and San Antonio chapters were in attendance and freely talked with those from other organizations and filled them in on what was going on in the general C/FO.

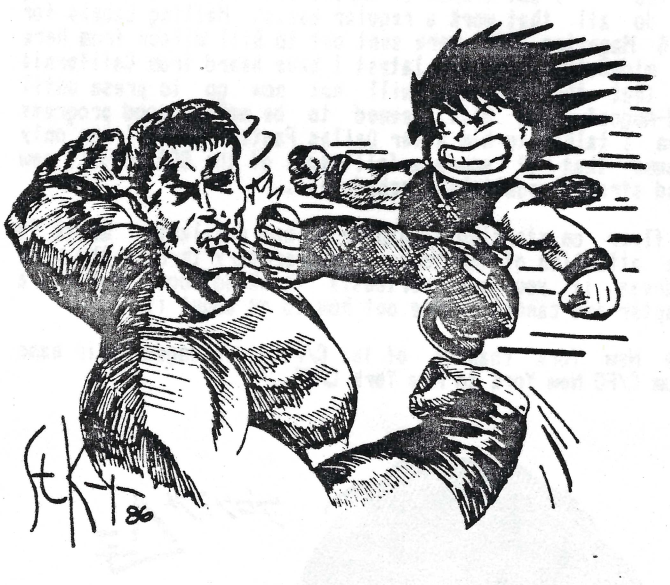
We also brought up half of the C/FO-San Antonio tape library and made copies for anyone who had the time and the VCRs, and out of the 50 or so tapes brought up not ONE was lost, much to my amazement. Thanks to everyone involved.

The highlight of the scheduled anime was the Dallas premire of the subtitled MACROSS: DO YOU REMEMBER LOVE movie which drew over 100 viewers into the video room (con programmers take note). It was standing room only with people crammed outside the door, looking in.

Yours truly ran the all night video on Sunday morning and made my own schedule. The short feature PREFECTUAL HIGH SCHOOL EARTH DEFENSE COURSE made the biggest impression, several people were actually rolling on the floor with laughter. MEGAZONE 23 PART 2 followed and its reception was somewhat cooler, but the violence got various reactions, ranging from laughter to applause. Next came episodes of HOKUTO NO KEN (#63-68), which got terrific response; so good, in fact, that the scheduled showing of ARION was cancelled so everyone could see Kenshiro waste Souzer. After KEN came DRAGON BALL #2-5 and URUSEI YATSURA #216. About 12 people stayed all night.

There were some problems, but none really got in the way of the fun. The Dealer's room had little anime merchandise, the hotel was being renovated and didn't have room for everyone (nor sufficient parking), and the air-conditioning in the elevators could have been better. And certain disaster was prevented when the EDC-Dallas chapter commander, Phill Mathews (Hi Phill), and the rest of the vid staff talked the con staff into switching the anime video room with the other video room thus giving more space to the anime room, which drew (on the average) twice as many people as the other video room.

As mentioned earlier, dispite the minor snafus, the con went great as far as anime programming was concerned. I would comment on the other programming, but, er, between the vid room, meeting all the new people, helping the tapers tape, and keeping folks up-to-date on the current state of the C/FO and anime in general, I, er, didn't have much time for anything else. I did buy a MY YOUTH IN ARCADIA '83 calendar. Oh well, such is the life of an anime-a-holic. See you next con!



APA NOTES

The deadline for the second issue of APA-HASHIN (aka the C/FO-San Antonio Social APA) is August 15, 1986. APA-HASHIN currently has 7 members with immediate openings (i.e. this ish) for 3 more people. Current Copy Count is 10 copies of each page you submit. Minimum activity is one page per (bi-monthly) issue. Postage is currently being paid by the OE (Official Editor), but postage charges will have to be added with issue #3 or #4. APA-HASHIN will probably be opened up to the general C/FO with issue #3, so if you want to ensure yourself a place, join now!

Tribs of anime art, fiction, general BS, translations, whatever (EXCEPT POLICTICS WHICH IS TOTALLY FORBIDDEN) are acceptable! For more information drop a SASE to the OE, Randall S. Stukey, at the address given in the NEW ANIME section.

SPECIAL NOTE: A cover is still needed for issue #2!

ANIME NEWSWIRE

Compiled by Randall S. Stukey

The ROBOTECH MOVIE has opened in 25 theaters in the Dallas, TX area. On its success or failure in the Dallas market apparently hinges not only its nationwide release but the fate of ROBOTECH SENTINALS.

SPT LAYZNER has been cancelled in Japan. None of the robot shows are doing well, it seems. ZZ Gundam is way down in the ratings.

Yet another company sells Japanese anime items has started (ran by yet more of our C/FO friends), THE ANIME ZONE. Like WYVERN WEB GRAPHICS last month, we are including their flyer in this newsletter for those of you who are not on their mailing list.

C/FO NEWSWIRE

Complied (with commentary) by Randall Stukey from numerous sources.

Bill Wilson says that C/FO Magazine #11 will be the last C/FO Magazine produced by the Blacks and himself, which probably means that it will be the last C/FO Magazine period --- I don't know of anyone else in the club willing to do all that work a regular basis. Mailing Labels for C/FO Magazine #11 were sent out to Bill Wilson from here by mid-July. As the latest I have heard from California is that the magazine will not now go to press until mid-August. As Bill seemed to be making good progress when I talked to him after Dallas Fantasy Fair, I can only assume that it somehow fell afoul of the SCA press's new (and strange) publishing schedule....

A flyer on starting a chapter is now available. Write to the attention of the Membership Secretary through the main address if you are seriously thinking about starting a chapter and cannot figure out how to go about it.

The New York chapter of the C/FO has changed their name from C/FO New York to New York C/FO.

ON KAMUI

[Some of you may remember the discussion on "Kamui" a few of us had a couple of months ago when we showed DAGGER OF KAMUI. Alicia Jimenez found the following information in TOGETHER WITH THE AINU: A VANISHING PEOPLE by M. Inez Hilger---RSS]

The deities of the Ainu, spoken of as "Kamui", are formless, invisible concepts, essences. The Ainu see beneficial "Kamui" in fire, water, valleys, mountains, trees, seas, and animals. Even the smallest animal has an essence. In ancient times, for every animal killed, even though it was only a squirrel, appropriate rites had to be performed to send its spirit to the world of other spirits.

There is a good Kamui of the fire, Fuji-Kamui. She presides over both fire and fireplace and, although called by several names, is considered to be the dame Kamui. One name is Abe-Kamui, another is Abe-Fuji, and still another is Abe-Fuji-Kamui. Usually she is merely called Fuji. She is also the mediator between the Ainu and all other Kamui, hence every prayer by an Ainu to any Kamui is offered through Fuji.

Female Kamui are those of fire, dwellings, and mountains. Female Kamui are brave and strong; in Ainu accounts of fights between Kamui, it was the female who survived.

There were also evil, hostile beings, invisible essences, "wen kamui", which were feared. It was said that, disguised as animals, they carried off both men and women. It was an evil spirit that caused homes to burn down and persons to drown at sea.

VOTOMS NOTES: EPISODE 6

By David Stowell

The battle from last episode is continued into this episode and suddenly Chirico's armor takes a hit. He sees his friends scrambling away through the ruins and decides to join the race. Troopers follow the group into the city's drainage system, but Vartla manages to make the goons butt-out with a well-timed waterfall.

With the rescue complete, everybody sits back and it's Miller Time at the junk-yard home of Gotho. While everyone relaxes and the congrat's go around, Chirico heads for his room to do some heavy-duty thinking while Cocconer looks on. What all this thinking comes down to is this: Chirico figures it's about time he got hold of Fyana. I can't blame him, I wouldn't mind getting hold of Fyana myself, although what Chirico has in mind is the answer to some questions he's been saving up.

He doesn't want to involve his friends any more, for their own good, so being a Real Man, Chirico hops a cycle, and without telling anyone, heads for City Hall to have a little talk with His Honor, the city's boss. Chirico takes the path his friends made when they rescued him last episode. His friends, after discovering Chirico's absence and having a short discussion on the matter, decide to help him out. They truck-out to an old subway tunnel and rig-up a cart to take them on into the HQ building.

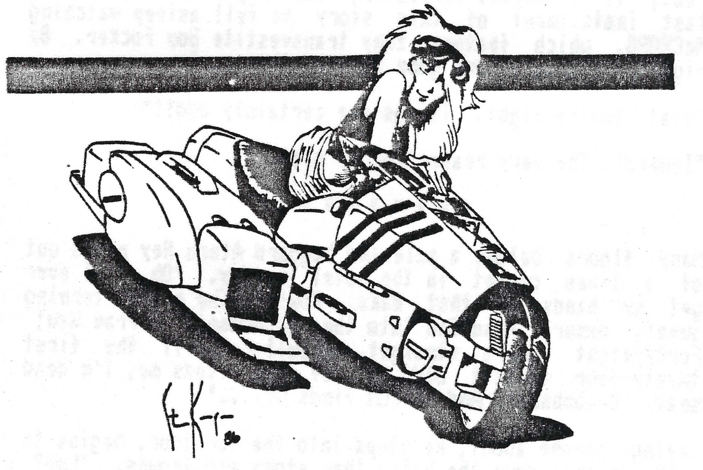
After clobbering a guard and getting to an elevator, Chirico rides up to the boss's office and pulls a gun on him. After giving a little speech and kicking the boss around his office a bit, he takes the creep for a little trip down the elevator and then forces him to pilot a 'copter to landing field in an underground portion of the base. Unfortunately, the boss hits a hidden button in the 'copter. This secretly warns everyone in the base what's happening and a mob gets together to jump Chirico's ass when he lands.

Meanwhile Vartla, Gotho, and Cocconer have infiltrated into the base, stomped a few nameless goons, and put on their uniforms. As Chirico gets out of the 'copter with their boss, the ambush is sprung and the faceless hordes throw thousands of rounds of ammo in Chirico's general direction. While Vartla and friends look on, troopers begin rushing around franticly, so the trio uses the opportunity to break into a security control room where they flash Chirico a message over the PA system, directing him to a rendeveous with them. Chirico almost takes them out when he meets them as they are still in their goon suits, but when things get straightened out, they go to Fyana's quarters.

After sneaking through the vegetation growing all-over her aparment, Chirico and friends get to goggle at some naughty-bits, as Fyana's busy taking some futuristic kind of shower at that moment. When she steps out and heads for the next room, Chirico decides to follow her. This really bugs Cocconer, but Vartla is amused by the whole situation. Next comes the big meeting, Fyana and Chirico face-to-face for the first time since Fyana has been out of her capsule. You might think this would be a big chance for some mushy love-scenes, but lucky for us Fyana ends up freaking and streaking away instead. Kudos to the writers for not boring the audience with gratuitous romance in the middle of all the action.

While the group is running after Fyana, they get themselves discovered and attacked by the Goon Platoons who've been out looking for them all this time. While his friends hi-jack another 'copter, Chirico stands his ground and staves off the hordes trying to stop them. Vartla must have been a combat pilot at one time because he has no difficulty getting off the ground and directing the 'copter's weapons against the geeks trying to snuff Chirico. After a hair-raising scene with Chirico grabbing the 'copter's rope ladder, a dogfight ensues with the arrival of enemy choppers on the scene. The exit from the base is closing as Vartla trys to dodge through to safety ahead of his persuers. He just about scrapes the paint on his chopper getting out. The 'copter behind him isn't so lucky, however, and ends up getting greased.

The episode ends with a monolog as the group rides into the distance.



ENDLESS ROAD SSX NOTES: EPISODE 7

by Alvin Ronnfeldt

As this episode opens we see Toshiro's true love Emeraldus doing what she does best. Lovable isn't she? She leaves her calling card before she leaves the Imladrian ship.

Later, the ARCADIA crew is puzzled to come across an Imladrian ship adrift. When they get aboard and find the rose Emeraldus left, it becomes obvious what happened to the crew. Tatsuro asks Captain Harlock just who Emeraldus is....

INSTANT FLASHBACK TIME: Shortly after the Earth has surrendered to the Imladrians, Harlock was grounded thereon after handing over his ship, DEATH SHADOW, to the Imladrians. Emeraldus was a free trader who crashed her ship on the Earth. Toshiro repaired her ship, the QUEEN EMERALDUS for her and in gratitude she agreed to help Harlock and Toshiro.

Harlock had befriended Zoll, a native of Tokarga who worked for the Imladrians in exchange for his planet's safety. Harlock went to Tokarga in the Arcadia while Emeraldus guarded his fiance, Maya. Maya was wanted by the Imladrians for operating an underground radio station "The Voice of Free Arcadia" and had been wounded the last time they tried to arrest her. (Harlock had also been wounded in this skirmish - that's where he lost his right eye.)

Emeraldus failed and both of them were arrested. Zoll rescued Emeraldus but Maya was killed. After that Emeraldus had become a pirate like Harlock. Note: Their definition of "pirate" is not "one who preys on innocent ships" but "one who lives under no flag but their own, a free brotherhood". For the whole story, see the movie MY YOUTH IN ARCADIA, you expect me to do all the work??

The flashback over, Toshiro and Tatsuro are scouting around in a bar looking for Emeraldus when they run into a little trouble....

Tatsuro is angry that they didn't trash the bully in the bar. The mysterious figure from the bar follows them and challenges Toshiro. This Imladrian is no mean swordsman and it soon becomes apparent that he is only toying with Toshiro.

Emeraldus witnessed the fight. She goes after the Imladrian with blood in her eye, looking to revenge Toshiro's humilation. The Imladrian admits that he is the one that shot Maya in the back and gave Emeraldus her scar back on Earth. Harlock once insulted and humiliated him in front of his men, and he hadn't the courage even to shoot down the unarmed Harlock. He is now looking to even the score --- and Emeraldus is the bait. He knew that she would come looking for him if he hurt Toshiro and she walked right into the trap.

When the crew of the ARCADIA hears that the Imladrain has Emeraldus prisoner, Toshiro is in agony because he is too badly hurt from the duel to go rescue her. Tatsuro goes to rescue her himself, but as usual Harlock has to go himself to set the matter right....

The QUEEN EMERALDUS and the ARCADIA proceed to trash (still another) Imladrian fleet. Emeraldus and Harlock board the enemy flagship, Emeraldus and Harlock board the enemy flagship, Emeraldus to settle things with the Imladrian and Harlock to make sure its a fair fight.

After the battle, Emeraldus prepares to go her own way. Toshiro is heartbroken to be seperated from her again, but he has to stay with the ARCADIA, the ship is a part of him.

SPACE ADVENTURE COBRA: EPISODE 9: "Appearance! Pirate Snow Gorilla"

By Ray Elliott

This episode is still a continuation of the star map treasure saga began way back in episode #3. Although Jane and Katherine are now both dead, Cobra is still determined to find the great treasure the map parts hidden in the tattooes on their backs lead to, and the fact that the Guild is obviously after the same thing only makes him more determined to succeed.

In order to locate the treasure planet, Cobra first has to obtain the third and final piece of the map from the tattoo on the back of the third of the Royal sisters. Cobra has traced the third Royal sister, Dominque, to a bandit operation on a snow-covered planet (where she is working undercover)....

While at a resort, Cobra follows a Guild courier who is headed for a meeting with the bandits onto some local transport. By the time said snow-bandits have completed their attack on the transport, Cobra has managed to take the Guild courier's place. The all-female snow-bandits take Cobra back to their base, believing him to be the Guild courier. While acting like a fool at the snow-bandits base, Cobra finds Dominque, the last of the three Royal sisters. Her cover blown (she is a Galactic Patrol agent) in the process, Cobra rescues her from Sondra, leader of the snow-bandits and the two head for the treasure planet with Sondra in close pursuit.

HOTEL ANIME

Chapter Two: Mobiiru Suit Gumbee

by Baka, SMOS

A brief digression if I may: While NEITHER the CPAS [Chief Protector Against Silliness---RSS] NOR the CUOS [Chief Upholder of Silliness---RSS] deigned to mention Baka, Secret Master of Silliness [SMOS---RSS] and nobody's sweetheart, in last issue's "silliness controversy" (an unintentional oversight, no doubt...[SNORT]). Baka, in a show of the magnanimity for which he is just famous, has graciously included them both in this episode of HOTEL ANIME, which commences forthwith....

Hearing an explosion in the bedroom, Harlock is instantly alert, leaping to his feet with thoughts like "Explosion!! Smoke! Danger! Mazone Hordes!! killkillKILL!!!" coursing through his head. Unfortunately, the good Captain hasn't quite slept off the effects of the twelve pack of Old Galactic, and after taking two bold and apporpriately heroic strides, he trips over his cape.

Untangleing himself, he calls out, "LUM! Lum, are you alright?"

Her voice comes back faintly (but curiously, she seems not to be addressing Harlock), "Koff-Koff...NO! Not the closet! Under the bed!"

"Mazone assassins in the closet and under the bed!" thinks Harlock, "This calls for pirate stealth and cunning!" So, cautiously approaching the bedroom on his hands and knees, he peers around the door frame to be baffled by the sight of two T.V. repairmen, their billed caps pulled down low over their eyes, spraying the telly with a fire extinguisher.

"That should do it, Miss," says the taller of the pair.

"We'll have a replacement sent up straight away," adds the second as they take their leave by stepping out onto the balcony and grasping a rope that dangles mysteriously from above. Tipping their hats slightly, they are abruptly yanked from sight without another word.

Standing in the doorway, Harlock finally finds his voice. "Uh...Lum? Just what was all that?"

"Oh Darling," she gushes, pulling the bedcovers up around her neck. "I had the most HORRIBLE dream! You were sitting on the bed, saying the naughtiest things to some skinny blond. Naturally, I became furious and I sort of.... fried the T.V. set."

"Um. And you called the front desk and they sent up the repairmen."

"Oh, Harlock, you're SO perceptive!"

"But why were they handcuffed together?"

"I - ahh - well - I think they were ---- you know ---- 'funny'...."

"Comedians?"

"No, no...."

Comprehension slowly dawns on Harlock's puzzled countenance. To be swiftly followed by horror mingled with disgust, then outright hysteria as he runs screaming from the room.

Removing the lampshade from his head, Cherry comments, "That's certainly an acute case of Homophobia."

"Yes," sighs Lum. "Why, the very mention of Mishima is enough to start him shaking. He doesn't calm down until he is behind the wheel of the ARCADIA, blasting away at everything in sight."

"But, if I recall correctly," Cherry points out, "in the last installment of this story he fell asleep watching McCROSS, which features zany transvestite Boy Focker. By rights, he should have gone berserk then...."

"Yes! You're right. Things are certainly odd!!"

"Indeed! The very reason for my visit."

* * * * * * * * * * *

Many floors below, a pale and haggard Ataru Rey peers out of a linen closet in the hotel laundry. "Oh, if I ever get my hands on that Baka, POW!! The nerve, turning sweet, demure Frau Bau into the nymphomaniacal Frau Wau! Forty-eight hours straight, whew!! (Still the first twenty-four weren't bad...) If she finds me, I'm dead meat. Gaaahhhh!! And if LUM finds me...."

Seeing no-one about, he steps into the corridor, begins to walk briskly down the hall, then stops and frowns. "Lum? I don't know anyone named Lum, do I? Something is certainly odd about all this!"

"Ah, there you are Rey!" says a calm masculine voice from behind him as a firm hand claps down on his shoulder.

Peering down from the overhead light fixture to which he clings, Ataru sees the impatient visage of Bright Noah staring up at him, barely noting the fact that he is incongruously dressed in a loud Hawaiian shirit and cut-off jeans. "Oh come down from there! THe Jive Army is attacking, and I don't even have the hors d'oeuvres finished."

"Army? Attack? Danger?? Quick!" Ataru says, dropping down to cower at Noah's knees. "Where do I hide??"

"Follow me," says Noah, with a mysterious smile.

Noah leads the quivering Ataru down the cellar corridors with a calm stride, to the vast stuccoed parking garage beneath the hotel (known as the "White Basement").

"Ah, here we are," Noah says, pointing to a large flatbed trailer upon which lies a huge green humanoid figure.

"Wh-What's this?" queries an anxious Ataru.

"The latest thing in Mo' biiru suits: Gumbee!! Here's the instruction manual... Let me give you a hand up there...."

"Are you sure this thing's safe?" asks Ataru as he tries vainly to figure out the utterly incomprehensible manual.

"Oh, absolutely," replies Noah. "of course, it IS a prototype, so there are bound to be a few technical difficukties."

"Bu-but - I don't know the first thing abou-HEY!" Ataru shouts in shock. Looking down, he realizes that he is SINKING INTOthe surface of Gumbee and is already up to his

Knees in the green goo. "HELP! QUICKSAND!"

"No, no, my boy --- Gumballium alloy! Solid all the way through!"

"SOLID?! But how will I BREATHE???"

"Ahmm ... yes ... One of those technical difficulties I mentioned, heh, heh, heh" chuckles Noah as he strolls away.

"GLUBBBBB-gurgle" is Ataru's last comment....

* * * * * * * * * * *

Meanwhile, in yet another part of reality, a lone sentinal of justice sits hunched over a computer console in the office of the Chief of the C/FO "Special Branch". His smoldering eyes are lit by a giant intellect, so bright a fire it even shines out his ears and nostrils, a man of steel, of bronze and most of the rest of the periodic table. Yes, this is none other than C.P. (Chief Protector) Ran Kenstukey: defender of reason, sanity, and fair play. (Another digression: He is also a man who can take a joke. Like Baka's typing, for instance.)

While he ponders a particularly difficult set of equations (something about the dynamics of an asteroid), there comes a soft trilling noise, followed by the appearance out of thin air of a beautiful young woman.

"Why, its Eve, the sultry, mischievious, but highly efficient holographic personality projection of the surly, misanthropic, and highly eccentric reservation computer of Hotel Anime, Bahdmooud. What brings you here? Gremlins again?"

"It's Dante-esque alright!" she replies. That arch-fiend, Baka, has placed silliness projectors all over the hotel. Even I am starting to feel the effects!"

She suddenly crackles with static and begins repeating "Help me, CP Ran Kenstukey, you're my only hope...." like a broken record.

Springing into immediate action Ran's swift fingers hammer the Keyboard in a desperate attempt to access Bahdmooud before it's too late. To no avail, as the audio channel begins repeating "We're sorry, all operators are busy at this time. So bugger off! Nyah-nyah!! We're sorry...."

Slaping the intercom button, Ran shouts "Bob!", calling his top aide, "Fighting Bob Gibson." Even as he turns back to the monitor, however, an uneasy feeling gnaws at his spine. Moments later, Ran's worst fears are realized as a bizarre figure in a beret and sunglasses slouches in, fingers snapping, "Like, what's shakin', Ran-baby?"

"This is horrible." Kenstukey states. "Anticipating my involvement, Baka must have placed silliness projectors in the building. Curse you, Baka! Torturous puns on my name are one thing, but turning Bob into Maynard G. Krebs is the last straw! I'm coming after you, and I won't rest until Denver is missing!"

Realizing he can do nothing for his stricken friend, Ran sweeps up his briefcase and portable terminal and quietly leaves to do battle again.

Hearing the door slam, Bob removes his sunglasses, straightens up and chuckles "Hehehehe... Now I can watch CATSEYE uninterrupted for awhile!"

NEXT: Things are certainly getting stranger, aren't they? Will Ataru be saved from drowning in green goo? Will Cherry ever explain what's going on? Will Baka survive submitting this piece? Find out in the next bewidering chapter of HOTEL ANIME entitled "Hokuto no Barbie, or, Kei and Yuri meet the Bride of Baka".

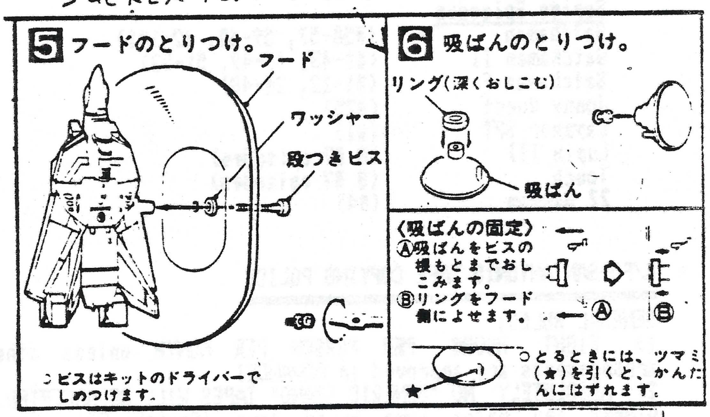
STRIKER'S
TOY AND MODEL REVIEW

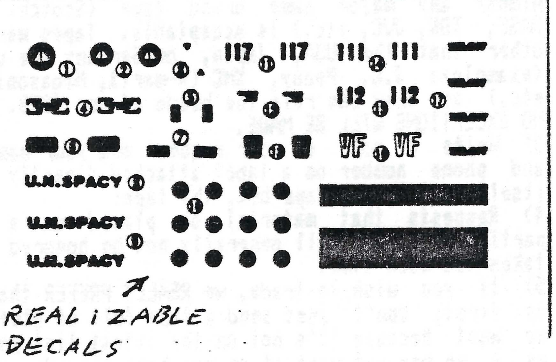
Hi, I'm back again and this time in my element talking about models; specifically Nichimo's 1/200 scale MACROSS series pitaban type, aka Testors' R.O.B.O.T. series. These are a line of 2-3/4 inch snap together robots from the TV show MACROSS.

Without a doubt, the pitaban type models are the finest Japanese models I have seen. They are detailed, easy to construct, take up little space, and, most importantly, are cheap. The inexpensive aspect is important if one is looking for minatures for use in a robot combat game since lead miniatures are expensive. The 1/200 pit fits fairly well in a oversized hex on a battle map, and is more detailed and far more more durable than Ral Partha's lead robot figures. The MACROSS 1/200 models are just this side of indestructible (I would even be willing to bet that they could go a couple of rounds with our local robot destroyer, Despin), but this is probably due to their lack of articulation and some slight outscaling of gun barrels. If you are looking for high articulation in a robot model, I would suggest staying away from the smaller scales. Despite their dimutive size, a pitaban model can be superdetailed. Baka, for example, has cut open the shoulder racks on a Spartan to insert several scratch built missiles.

The Nichimo versions of the models will typically vary in price from $2.00 to $2.75. The first six in the series also contain (in microscopic print) the complete nomenclature on that type of robot. All versions contain some wonderful examples of Japanenglish, for instance:

SUCKER PLAY + SOMETHING


5 フードのとりつけ。
フード
ワッシャー
段つきビス
○ビスはキットのドライバーでしめつけます。
6 吸ばんのとりつけ。
リング(深くおしこむ)
吸ばん
〈吸ばんの固定〉
Ⓐ吸ばんをビスの根もとまでおしこみます。
Ⓑリングをフード側によせます。
Ⓐ
Ⓑ
○とるときには、ツマミ(★)を引くと、かんたんにはずれます。
★



REALIZABLE DECALS

plus the occasional T-shirt iron-on offer.

The Testors versions are merely a repackaging of the Nichimo models. Unlike Revel's ROBOTECH models, Testors still calls their robots by the original MACROSS names, even to the Japanese spelling of Mirya's name: Milia.

My complaints about the Testors version are few: First, they do not include a painting and decal diagram other than the box cover art. Another problem is that of the original 50 1/200 scale robots and the 2 1/15,000 scale SDF-1 models Nichimo produced, Testors has only released 16! My other complaint isn't really a complaint, but rather a very strange observation: the going price for a Testors robot model is $3.95. This is the only case I have ever seen of an American version of a Japanese model being more expensive than the original.

The pitaban is not, to be sure, without its problems; the small screwdriver included for assembling the model will often bend from the torque of constructing the robot. Like many other models, the pitaban is prone to the occasional poor fitting parts, but these are rare.

Still, the 1/200 scale pitabans are some of the best robot models available.

NEXT: How can it be a Matchbox, it don't got wheels!?

NEW ANIME

The following list contains most of the new Anime added to our collection since the last Newsletter. As usual, the episode numbers are not guaranteed to be correct!

Movies/Short Features

Arion
Dancougar: Requiem for Victims
Legend of Halley
Megazone 23 Part II
My Youth in Arcadia (Subtitled version)
Urusei Yatsura IV: Lum the Forever (better copy)

Series Episodes

Gatchaman	(#50-57, 59-60, 62-101)
Gatchaman II	(#1-43, 46-49, 51-53)
Gatchaman F	(#1-22, 24-48)
Jonny Quest	(#25)
Layzner SPT	(#1)
Lupin III	(8 #? episodes)
Touch	(8 #? episodes)
ZZ Gundam	(#4)

C/FO-SAN ANTONIO TAPE COPYING POLICY

GENERAL RULES:

1) EIGHT HOURS PER PERSON PER MONTH unless other arrangements are approved in ADVANCE!

2) ABSOLUTELY NO "GENERIC BRAND" TAPES WILL BE ACCEPTED. Almost any major name brand tape (Scotch, Fuji, Sony, BASF, TDK, JVC, etc.) is acceptable. Tapes made in places other that the USA, Japan, or Germany are unacceptable (examples: J.C. Penny, KMC [K-mart], Megasonic, Classic, etc.) as they can ruin the heads of our VCRS. ABSOLUTELY NO EXCEPTIONS WILL BE MADE.

3) Write a copy of your request and your name, address, and phone number on a label attached directly to the tape itself, not to the tape box, the tape!

4) Requests that material be placed on a tape in a particular order will generally not be honored as doing so takes too much time.

5) If you wish to trade, we REALLY PREFER that you query us first, don't just send a tape full of stuff you think we want because it's not on the latest list you have from us - we may not want it or may have already gotten copies since the last list was published.

C/FO-SAN ANTONIO MEMBERS: Give Robert or Randall a blank tape with a written list of what you want recorded and at what speed you want it recorded. We will have a copy made for you as soon as we can --- it can take us quite a while, however, especially if you want a lot of stuff from different tapes put on one tape! Please remember that we often have to give priority on the dubbing machines to making trading copies (that's one reason why we are getting so much new material).

Out of town members of C/FO-San Antonio, mail your requests, tapes, and return postage to either Robert or Randall ---- you need not make a special trip to San Antonio to personally give us the tapes (unless you want to, of course, we'd love to see you)!

OTHER C/FO OR EDC MEMBERS (AND ANYONE ELSE FOR THAT MATTER): We love to trade material! If you have something we don't have, and we've got something you want --- a trade can easily be worked out! We usually trade tape for tape (with each person responsible for postage on his/her own end), but we can be flexible. If you see something you've got to have, but don't have anything to trade, talk to us anyway. We've been in that boat ourselves and will be happy to see that you get a copy. We only have one firm rule, we will not trade with people who are unwilling to trade with others (if they are the facilities to dub trades at all, of course) one for one, or who will only trade with people who agree with them politically or whatever! WE WANT COPIES OF ANIME SPREAD AROUND!

Contact either Robert Gibson or Randall Stukey to arrange trades or request copies. Their addresses can be found at the end of all this fine print on tape copying. If you'd rather call than write: Robert can normally be reached at (512) 657-7296 (best chance to reach him: between 10pm and 1am CST) and Randall can normally be reached at (512) 655-2678 (best chance to reach him: between 6:30pm and 9:30pm CST and between 10pm and 11pm CST Sunday through Friday) or call Randall's number between 11am and 5:30pm almost any Saturday and you can talk to both of them --- however, they are running a role-playing game during that time and request that calls be kept VERY BRIEF.

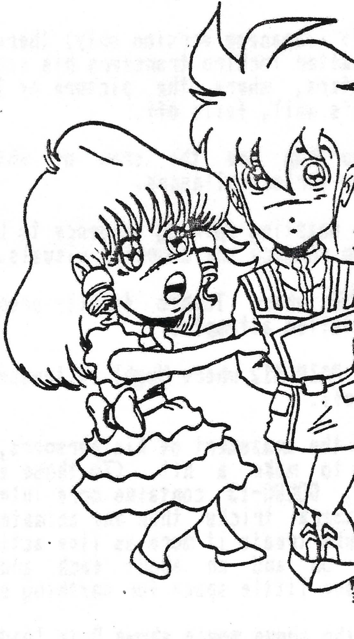
Please note that some of our tape library is occasionally out of town or otherwise unavailable. If you happen to request something that's currently unavailable, you may be, unfortunately, in for a VERY LONG WAIT. You might want to query us first, before sending tapes if you don't want to wait! We would like to apologize for this problem.

TAPE TRADING CONTACT PEOPLE:

Robert Gibson
6527 Chapel Forest
San Antonio, TX 78239

Randall Stukey
4122 Tallulah
San Antonio, TX 78218-3452

AND THEY THOUGHT MY HAIR STYLE WAS WILD...



GIBSON'S GUIDE TO ANIME STRANGENESS

Or: One Person's Attempt to Explain, to New Fans, the Intricacies of Japanese Animation One Column at a Time (Needless to say, it could take years.)

Well, folks, at the rate research is going, that promised column on more recent animator's style peculiarities might not be ready 'till winter sometime. Now, I can either wait 'till then, or I can fill up space every other month with stuff like this. It's up to you guys.

For this month, I'm going to comment on my favorite scenes from some of the more recent anime. These scenes (I think) represent some of the best examples the genre has to offer in the catagories I've placed them; catagories in which the Japanese anime excels. I'd love to get feedback from all of you out there as to your favorite and why you like them or why you think they are good examples of the uniqueness or strangeness of Japanese anime or animation in general.

FAVORITE CHASE SCENE: Perhaps the staple of all action/adventure movies, it's the chase scene(s) which gives most of the memorable moments to such movies. Whether the hero is chasing the villain or vice-versa, these scenes are remembered as integral pieces of the movies or shows. As in most of these catagories, I have two favorite examples: the futuristic auto chase which opens CRUSHER JOE and Yuri's on-again/off-again pursuit of Oran in DIRTY PAIR: AFFAIR OF NOLANDIA. The auto chase not only stands on its own as a great scene, but (like Indiana Jones vs the rolling stone) it sets the viewer up for the rest of the movie. If you haven't seen CRUSHER JOE yet, you're missing one of the best action movies ever, and the opening scene lets you know it. The DIRTY PAIR chase scene is interwoven with an ongoing battle between Kei and a cyborg, but loses nothing because of it. The variety of vehicles and the way Yuri "acquires" them (not to mention her tenacity) make it worth sitting through the first half of the feature (which is mostly talk and plot) and does well to rank the video above the quality of most of the episodes (except for the music which is terrible; but that's another facet).

FAVORITE COMEDY SCENE: This is especially difficult because more than half of the anime I've seen has been comedy and the rest have moments of comedy relief; so I've based my opinions on different kinds on comedy. Most satire life in Japan and since I'm almost totally ignorant of life in Japan, these bits are lost on me, as well as (I imagine) most American fans. I won't comment on those. However, my current favorite scene is from a parody (Satire?) of Japanese superheroes, and I do know something about them, having spent many hours being subjected to (and more than occasionally laughing at) various episodes of BIOMAN, CHANGEMAN, KAMEN RIDER, JUSPION, and other live action shows. The comedy feature in question is called PREFECTUAL HIGH SCHOOL EARTH DEFENSE COURSE and is rather bizzare as well as funny. The scene in question comes rather early in the show as the three main characters are doing their required calisthenics in order to impress the bad guys. Suffice it to say they are joined by a cast member who has nothing to do with the feature but is standard fare for every live-action superhero show worth it's sake. [An aside about Japanese live-action superhero shows. They are extremelly silly and as such it is my job to defend them, whether I like them or not. I cannot, however, avoid commenting on the fact that the fight scenes all seem to occur in the same abandoned rock quarry, regardless of what show you are watching. I believe there is some sort of lease on said rock quarry and the owners must make a fortune on rent. I swear I've seen it on several different episodes of DR. WHO. Where can I buy an interest?---CUOS] A column on live action shows might be forthcoming as there is a certain, ahem, strangeness common to almost all live-action shows I've seen. Anyway, my second example of comedy comes from the sorid mind of Akira Toriyama who gave us DR. SLUMP. His latest, DRAGON BALL, has a little martial artist, Son Gokku, who knows nothing of the difference betwen men and women, finding out very quickly (in episode #2, in fact) when he innocently relives his travelling companion, Bulma, of her, ahem, underwear one morning. Both their reactions are priceless and this bit is well worthy of a place in the "Funniest Scene" catagory, if only as a prelude to two later scenes in episode #3, which are equally funny. (By the way, I do recommend the show, even to those who didn't care for DR. SLUMP. The characters are likeable and easier to identify with, and Toriyama has kept the raunch down to an acceptable limit in the episodes I've seen). Anyway, this scene is a vry good example of the Japanese anime comedy based on things your mother warned you about and therefore is worthy of the "Starangeness" column designation if only on principle.

FAVORITE DRAMATIC SCENE: This is another toughie because of the vast pool of anime to draw from. Favorities include the scene from KAMUI NO KEN where Jiro realizes he's killed his father (music REALLY helps here), the scene from MACROSS: DO YOU REMEMBER LOVE? where Hikaru is forced to choose between Minmay and Misa, the scence from GOLGO-13 where Laura Dawson confronts her father-in-law as to his motives (as well as why he did what he did to her), the scene from HARMAGEDDON where Bega and Luna rudely awaken Jo's psychic powers, etc. Pick any Matsamoto movie and you'll find four or five such scenes. For that matter, pick any HOKUTO NO KEN episode. Or Z-GUNDAM. Or DANCOUGAR. Or PANZER WORLD GALIENT. It gets so there can be no best dramatic scene, only favorite, and it is hard to chose only one, but here goes.

In ENDLESS ROAD SSX #18, Emeraldus' ship is disabled. Harlock has attempted once to rescue her, but to no avail. He must make the decision whether to risk the almost certain destruction of the ARCADIA by attempting what appears to be a futile rescue or to leave Emeraldus to her fate. She has already advised him not to try it, but Tochiro (who is, by now, completely potatoe-head-over-heels [sorry] in love with her, is pleading with him to try one more time. The bridge is as tense as it can get as the agony on everyone's face is shown. Dispite Tochiro's pleading, Harlock decides against a rescue, which leads to the next scene, equally good, where Tochiro fights with his captain and best friend and (with the aid of a monkey wrench) does what no Imladrian has been able to do throughout the series---knock Harlock out. He then succeeds in rescuing Emeraldus thus receiving both a Rose and radiation poisoning as rewards (which leads to another great episode, but that's another story). This is also my favorite episode of any series I have thus far seen. The expression on Tochiro's face as he looks at the rose is as satisfying as any I've seen, and, to him, it was probably worth the deadly price he paid for it. A great moment in a great series.

FAVORITE EMOTIONAL SCENE: Touching scenes are the most satisfying to me and the very emontional ones will stay with me longer than any comedy or action scene. The momerable reunion or love scene, done correctly, can make the most unemotional of us cry and I'm not too proud to say a few anime scenes have had that effect on me. I've mentioned the KAMUI NO KEN scene, will mention the HOKUTO NO KEN scene, and won't mention another for fear of embarrassment (sordid details upon personal inquiry). But the scene which affected me the most, and still does each time I see it, is the scene in PANZER WORLD GALIENT where Jordy is finally reunited with his mother, whom he has never really known (they were seperated shortly after his birth by Mardu who had encased her in.... Oh, go watch the series and find out for yourself). The writer and director didn't flub up what would have normally been a touching scene by cutting it short or carrying it out too long. She, of course, thinks he is dead and doesn't recognize him because of it (and she's been out of it for quite a while) and him being too young to really know what to do. I can't describe it, but will be glad to supply anyone who wants to see anime and pacing at its best with a copy of the episode. The episode after Jordy's teacher dies is also a heart-tugger, filled with flashbacks of the bond between guardian and child.

BEST DEATH SCENE: Nobody, but nobody, does death scenes like the Japanese. I have seen animated performances worthy of Oscars if you could give one to a piece of painted celluloid. The personalities are secondary to the plot in Japanese anime and we are graced with noble deaths, gratuitous deaths, gory deaths, and graceful deaths in each and almost every episode of the dramatic shows. The Japanese have made dying on camera an art in itself. I just wish I could understand the dying words so I could avail myself of the impact they evidently carry. And of all the recent shows, none make use of the death scene like HOKUTO NO KEN. Here is a show in which the premise demands that all of the male adult supporting cust MUST die. Characters are introduced just to die. It is probably the ultimate in audience manipulation. I love it. Not that I support the deaths of likeable characters, mind you, but I enjoy a show in which plot overshadows characters. It is very different from the American view of characters first, plot second, and, of course, this tends to turn off many anime fans who prefer people to pathos. Oh well, back to the death scenes.

HOKUTO NO KEN has many memorable ones (it can be argued that #57 is one big death scene, the first time I've seen an entire episode being used as such) including Yuria and Shin throwing themselves off a cliff, Rei exploding inside a house, Yuda talking for 5 minutes with REi's hands imbedded in his chest, and the two brothers (I don't know their names) who bleed yto death while holding up a twenty ton chunk of building above their heads. But the most memorable and effective death scene belongs to Shu who, unfortunately, guided by his star of benevolence and unwilling to fight back because his people are being held hostage, is forced to carry the capstone of Sauzer's pyramid to the top of the pyramid. When there, Sauzer's men shoot him full of arrows and Sauzer impales him with a spear. Ken arrives too late (as usual) and Shu is crushed beneath the stone, but not before giving Ken the required soliloquy and regaining his eyesight, which he lost years eariler when he saved Ken's life.... Again, you sort of have to see the episode. Very effective and depressing only until you realize Shu was a plot device to get Ken angry enough to kill Sauzer which he had to do because of the overall plot of the show. Again, I digress (if you'd like to know more about HOKUTO NO KEN, write me).

OTHER FAVORITE BITS: Before I leave you, I'd like to share with you other bits from favorite scenes not pigeonholed by the catagories I've decided upon. Some are true inspirations, some are trivial, but I like'em.

In GALAXY EXPRESS 999 (Japanese version only) there is a 2 second clip, right after Tochiro transfers his essence to the ARCADIA's computers, where the picture of Tochiro, hanging on his mother's wall, falls off.

In CRUSHER JOE, you can see the crew of white base watching as the Discco Parlor collaspes.

Of course theirs the dazzling opening sequence to LENSMAN, utilizing the music to enhance the computer visuals.

The scene in CATSEYE where Toshio finally proposes to Hitomi after several failed attempts.

The scene in DIRTY PAIR #12 where Mughi is trussed up by the Rats and carried off.

In GOLGO-13 Duke, to the amazement of his pursuers, shoots through a building to make a hit. (To those aspiring directors out there, GOLGO-13 contains more interesting little shots and camera tricks than any animated movie I've seen, and Dezuka treats it more as live action than anime. I could go on and on about each and every sequence, but would have little space for anything else.)

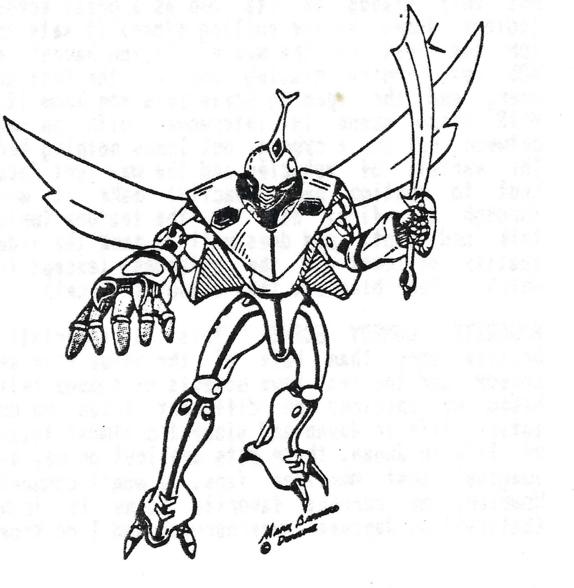
Another scene from the above movie shows Duke loading his revolver and you see his face through the chambers as he loads the bullets one by one. Great Stuff.

And finally, I leave you with a scene which lasts only a second or two, but which I will remember forever. In PANZER WORLD GALIENT #1, there is a simple scene of Jordy's guardian leading a riding animal through a storm. On said animal, a very youth Jordy is clinging to its mane, with a look of determination on his face, a look which transends his age. From that scene, it is apparent that neither that storm nor any other obstacle will be able to hinder him from his destiny.

That kind of thing is why I watch this Japanese animation stuff instead of tuning in THUNDERCATS or GI JOE or SCOOBY DOO.

Next month I'll comment on some of the standard common essences of Japanese animation shows (credits, background music, etc.) as well as outstanding examples of such. They certainly differ greatly from those of American shows. I might also deal with individual episodes which serve a specific purpose to the series, if I have the space.

Well, it looks as if the Japanenglish campaign for getting readers involved was a flop. Are any of you out there really interested in getting more involved with this publication or other facets of this club? We would like comments at least.



ASSISTANT EDITORIAL

[This is still too silly to be read, please skip over it just like last month's column. WHAT?! You say you actually READ last month's Assistant Editorial! Shame on you, go watch eight hours of GILLIGAN'S ISLAND non-stop as punishment, we have to nip the spread of excessive silliness in the bud---CPAS]

SILLINESS UPDATE!!!!
I'm sorry to say the campaign isn't going well. It's already been a month and C/FOOD PLATTER is STILL sillier than we are. At least Baka (Secret Master of Silliness [SMOS]) is back, even if he is a slight bit in a huff because he wasn't mentioned last issue. If he made deadlines he'd be mentioned much more often and he'd take some of the pressures off of yours truly. It's tough upholding silliness when your antagonist (the dreaded CPAS) types all this up and thus always gets the last word!

Sigh. At least I have had some help. In this issue you might or might not find (depending on whether or not I can sneak it past you-know-who) a submission from Kira and Krista Farmer which I have enjoyed greatly. I vow that if it doesn't make this issue, I'll make sure it gets in one down the line, or I'll hold my breath 'till I turn blue and die and then I'll will my tape collection to M.M. and the CPAS will never see those 1st gen DIRTY PAIR episodes again. That'll show him.

I got a letter from C/FO-San Antonio member Laurine White who mentioned that our last newsletter said that Shogo didn't notice the second C/FO-San Antonio newsletter. This is a horrible development because I'm certain that he needs it to complete his collection and if he can't get it, he'll probably do something stupid like steal a prototype mechabike and challenge the authories to a fight he can't win. So will someone do us all a favor and please send Shogo a copy of our second newsletter so we don't get a terrible sequel? Thank you.

Finally, John Cook thinks he knows torture, huh. ZETA GUNDAM, huh. I laugh at his threats. HA!! (By the way, John, haven't you got anything better to do with your time than running around Denver and scrawling my name and address on all the various bathroom walls? No wonder C/FOOD Platter is always late!) Us true, refined, practicioners of the fine art of torment know what to do when we need to make someone "see the light". We show them one episode of the original SPACE GHOST and then force them to watch a bunch of episodes of the re-makes, back to back, one after another, hour on end until they either cough up or sign out. (For the really tough cookies, we thrown in an occasional episode of SPORT BILLY.) THAT, my rival, is torture. Besides, there are only 50 episodes of ZETA GUNDAM, and due mostly to Ed Connel's continuing synopses, I am starting to at least familiarize myself with it. Give Ed a pat on the back for me and get on his case about submitting to the upcoming general C/FO bulletins. Get on EVERYONE's case about submitting to the upcoming bulletins. We can't print what we don't have. (By the way, John, the bulletin will start this FALL, not this summer.)

Until next time, Knock'em silly.

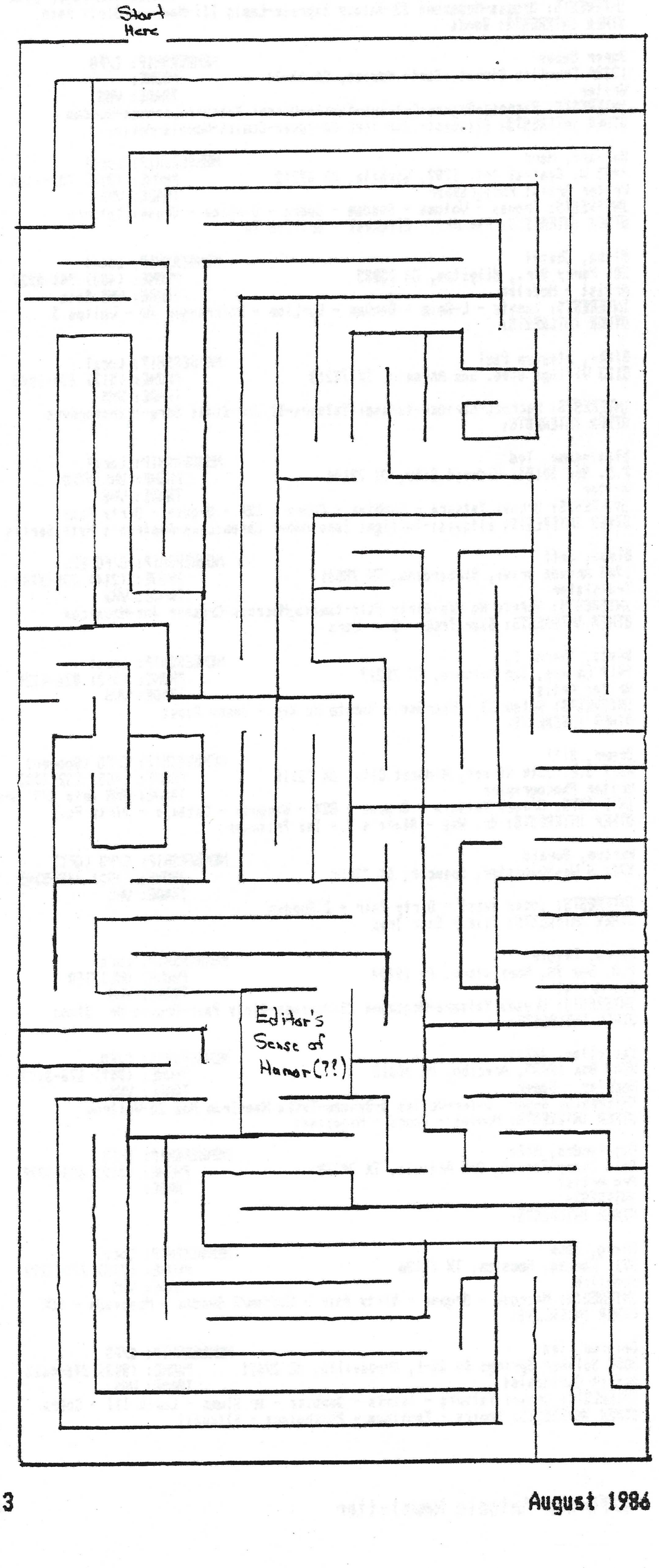
Robert W. Gibson
CUOS (Chief Upholder of Silliness)
aka Assistant Editor

[Alright, it's safe to continue reading here. If you didn't skip over the above Assistant Editorial, Keep quiet about it, you don't want to hear the punishment for reading this one. It's deafening!---CPAS)

FUN AND GAMES

[C/FOOD PLATTER has this and we CAN'T let them do something we don't, it'd be down right unfannish. So here for your enjoyment is C/FO-SAN's Fun and Games section. If you really want this to be a regular feature, write up some stuff for it, ye olde editor is limited to mazes, chess problems, and logical puzzles---RSS]

THE ASSISTANT EDITOR HAS TRACKED THE EDITOR'S LOST SENSE OF HUMOR TO THE CENTER OF THIS MAZE. UNFORTUNATELY, HE CANNOT SEEM TO FIND HIS WAY TO THE CENTER TO OBTAIN IT. PERHAPS YOU CAN HELP HIM?!



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12008 Wycliff Lane, Austin, TX 78727 PHONE: UNLISTED
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OTHER INTERESTS: Books

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OTHER INTERESTS: Elfquest-Twilight Zone-Amber Chronicles-Aspirin's Myth Series

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Translator TRADE: VHS
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OTHER INTERESTS: Star Trek - Star Wars

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OTHER INTERESTS: Filk - Star Trek

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INTERESTS: Urusei Yatsura-Megazone 23-Macross-Dirty Pair-Orguss-Dr. Slump
OTHER INTERESTS:

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Modeller TRADE: VHS
INTERESTS: Macross - Orguss - Dirty Pair - Gundam/Z Gundam - Mospeada - SSX
OTHER INTERESTS:

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3000 Sulpher Springs Rd #S-1, Greenville, SC 29611 PHONE: (803) 246-4613
Artist Cartoonist TRADE: VHS
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INTERESTS:
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OTHER INTERESTS: Elfquest - Star Wars - Thundercats - Rock and Rule

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INTERESTS:
OTHER INTERESTS:

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Artist TRADE:
INTERESTS:
OTHER INTERESTS:

Ford, Michael I. MEMBERSHIP: C/FO
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INTERESTS: Lensman-Dragonball-Warriors of the Wind-SSX-Gundam-Dirty Pair
OTHER INTERESTS:

Franklin, Cassandra MEMBERSHIP: Local
8905 Hambledon, San Antonio, TX 78250 PHONE:
TRADE:
INTERESTS:
OTHER INTERESTS: SCA

Frazier, Scott MEMBERSHIP: C/FO (Denver)
3840 D South Genoa Ct, Aurora, CO 80013 PHONE: (303) 699-7657
Artist - Gamer TRADE: VHS Beta
INTERESTS: Angel's Egg-Dirty Pair-Urusei Yatsura-Golgo 13-Crusher Joe-Lupin
OTHER INTERESTS: Comics

Gibson, Robert W. (Chapter Secretary) MEMBERSHIP: C/FO EDC
6527 Chapel Forest, San Antonio, TX 78239 PHONE: (512) 657-7294
Writer TRADE: VHS
INTERESTS: Catseye - Lupin III - Panzer World Galient - SSX
OTHER INTERESTS:

Gorham, Jim MEMBERSHIP: C/FO (Sooner)
503 Harr Dr. Apt 6, Midwest City, OK 73110 PHONE: (405) 733-7233
Pro Artist TRADE: VHS
INTERESTS: Gundam/Z Gundam/ZZ Gundam - Hokuto no Ken - Iczer 1 - Megazone 23
OTHER INTERESTS: Toy Collecting (Old/New)

Grimm, Brian MEMBERSHIP: Local SDF-Ft Worth
10128 Locksley Dr Benbrook, TX 76126 PHONE: (817) 249-5414
TRADE:
INTERESTS: Macross - Mospeada
OTHER INTERESTS:

Grimm, Jerry MEMBERSHIP: Local SDF-Ft Worth
10128 Locksley Dr. Benbrook, TX 76126 PHONE: (817) 249-5414
Writer Modeler Gamer TRADE:
INTERESTS: Macross - Mospeada - Gatachman
OTHER INTERESTS: Dune - Star Trek - Bradbury - Asimov

Haberman, Paul MEMBERSHIP: C/FO
244-16 84th Road, Bellerose, NY 11426 PHONE: (718) 343-7813
Writer - Modeler TRADE: VHS
INTERESTS: Macross Movie-Final Yamato-Lupin III-Megazone 23-Gatchaman-Gundam
OTHER INTERESTS: Writing - Reading - Cons

Hanrahan, James MEMBERSHIP: Local
8955 Old Sky Harbor, San Antonio, TX 78242 PHONE: (512) 623-3552
Writer Artist TRADE: VHS
INTERESTS:
OTHER INTERESTS:

Harris, Freya E. MEMBERSHIP: C/FO
4620 Wieuca Rd #31, Atlanta, GA 30342 PHONE: (404) 252-1962
Writer - Artist - Gamer TRADE: VHS
INTERESTS: Voltron (Go Lion) - Speed Racer
OTHER INTERESTS: Art - Writing - Classic SF books

Helmer Karen MEMBERSHIP: Local EDC SDF-Ft. Worth
4928 El Campo #217, Fort Worth, TX 76107 PHONE: (817) 731-7388
Artist - Gamer - Filmmaker - Costumer TRADE: VHS
INTERESTS: Macross/Robotech-Queen 1000-Yamato-Urusei Yatsura-Galaxy Express
OTHER INTERESTS: Star TreK-D&D-Pern-Collect:Dragons/Unicorns/Centaurs/Costumes

Higgins, Darren MEMBERSHIP: Local
5867 Branch Valley, San Antonio, TX 78242 PHONE: (512) 673-4420
Computer Artist TRADE: VHS
INTERESTS: Macross - Dirty Pair
OTHER INTERESTS:

Howell, SRA Shon T. MEMBERSHIP: Local
PSC Box 3052, Chanute AFB, IL 61868-5360 PHONE: UNKNOWN
Artist - Translator - Modeler - Gamer TRADE: VHS
INTERESTS: Harmageddon -Birth - Crusher Joe - Votoms
OTHER INTERESTS: Models

Jimenez, Alicia MEMBERSHIP: Local
4022 Indian Sunrise, San Antonio, TX 78244 PHONE: (512) 661-8706
TRADE: VHS
INTERESTS: SSX - Gatchaman
OTHER INTERESTS:

Jordan, Brian MEMBERSHIP: C/FO (Michiana)
53125 Oakton Drive, South Bend, IN 46635 PHONE: (219) 272-4457
Modeler-Gamer TRADE: VHS
INTERESTS: Catseye - Starblazers/Yamato - Gundam - Macross - Robotech
OTHER INTERESTS: Blake's 7- Gordon R. Dickson-Eternal Champion-B. Galactica

Kitano, Masayuki MEMBERSHIP: Local
190-28 Yakuoji, Tawaramoto-Cho, Shiki-Gun 636-03 Nara JAPHONE: 07443 - 3 - 6091
Gamer TRADE:
INTERESTS: Layzner SPT - Z Gundam - ZZ Gundam
OTHER INTERESTS: Role-Playing Games

Krueger, Steve MEMBERSHIP: C/FO EDC
Route 3 Box 3575, Bulverde, TX 78163 PHONE: (512) 438-7168
Writer Artist TRADE: VHS
INTERESTS: Lupin III - Vampire Hunter D - Dirty Pair - Harlock - Crusher Joe
OTHER INTERESTS:

Larson, Randall MEMBERSHIP: C/FO
P.O. Box 70868, Sunnyvale, CA 94022 PHONE: (415) 960-1151
Writer - Photographer - Publisher TRADE: VHS Beta
INTERESTS: NAusicaa - Crusher Joe
OTHER INTERESTS: Lovecraft - Robert Bloch - Fredric Brown - Sound Tracks

Laubacher, Andrew W. MEMBERSHIP: C/FO
PSC #2 Box 18256, San Antonio, TX 78243 PHONE: (512) 923-9708 rm 205
TRADE:
INTERESTS: SSX - Gundam - Zeta Gundam - Orguss - Crusher Joe - Cobra
OTHER INTERESTS:

Law, James P. MEMBERSHIP: C/FO
1412 Azalea, Rosenburg, TX 77471 PHONE: UNLISTED
Modeler - Gamer TRADE:
INTERESTS:
OTHER INTERESTS: Books - Movies - Role-playing Games

Lin, Bill MEMBERSHIP: C/FO
14 Virginia Ave, Pompton Plains, NJ 07444 PHONE: (201) 835-8565
Artist - Modeler - Gamer TRADE: VHS
INTERESTS: Macross - Gatchaman - Gundam/Z-Gundam
OTHER INTERESTS: Star Wars - Star Trek

Loubet, Denis MEMBERSHIP: Local
12008 Wycliff, Austin, TX 78727 PHONE: UNLISTED
Artist Gamer TRADE:
INTERESTS: Galaxy Express - Harmageddon - Warriors of the Winds
OTHER INTERESTS: Gaming - Comics - Books - Movies

Maravilla, Chris MEMBERSHIP: Local EDC SDF-Ft. Worth
2520 San Diego Dr, Arlington, TX 76015 PHONE: (817) 265-2727
Writer - Modeler TRADE: VHS
INTERESTS: Megazone 23-Area 88-Catseye-Galaxy Express-Yamato
OTHER INTERESTS: Comics

Marushima, Sakae MEMBERSHIP: Local
993 Sangaya, Mobara, Chiba 297 JAPAN PHONE: UNLISTED
Artist TRADE:
INTERESTS:
OTHER INTERESTS:

Moore, Eric MEMBERSHIP: C/FO
4426 Grantilly, San Antonio, TX 78217 PHONE: (512) 653-6802
Gamer TRADE:
INTERESTS:
OTHER INTERESTS: Comics

Morey, Marilyn MEMBERSHIP: C/FO (Central Fl Opr)
5318 Edgewater Drive, Orlando, FL 32810 PHONE:
TRADE:
INTERESTS:
OTHER INTERESTS:

Munson-Siter, Patrica A. MEMBERSHIP: C/FO (Rapid City, Denver) EDC
9238 B Lincoln, Ellsworth AFB, SD 57706 PHONE: (605) 923 - 1137
Writer Artist Photographer TRADE: VHS Beta
INTERESTS: Lensman - Gundam/Z Gundam - Gatchaman - Mospeda - Yamato - IDEON
OTHER INTERESTS: Pern - E.E. Doc Smith - General SF - Star Trek - Star Wars

Ng, Tom MEMBERSHIP: Local
505 Canadian, Houston, TX 77009 PHONE: (713) 694-1270
Modeler TRADE: VHS
INTERESTS: Macross - Catseye - Gundam/Z Gundam - Dirty Pair - Orguss - SSX
OTHER INTERESTS:

Ou, Wen MEMBERSHIP: EDC
9234 Vickijohn, Houston, TX 77031 PHONE: (713) 777-6757
Artist TRADE: VHS
INTERESTS: Gatchaman - Macross - Dirty Pair - Catseye - Gundam - Harlock
OTHER INTERESTS:

Prosser, Jerry MEMBERSHIP: C/FO
1883 University Street, Eugene, OR 97405 PHONE: (503) 484-1197
Writer TRADE: VHS
INTERESTS: Astroboy
OTHER INTERESTS: Comics - Books

Reed, Aaron MEMBERSHIP: C/FO
23 Mystic Street Brockton, MA 02402-2825 PHONE: (617) 587-9362
Writer Artist Translator Editor TRADE: VHS
INTERESTS: Urusei Yatsura-The Supergal-Robotech-Maison Ikkoku-Dirty Pair
OTHER INTERESTS: Star Trek - Japanese Robot Shows - APAs - Green Latern

Reyes, Steve MEMBERSHIP: C/FO
138 Cliffwood, San Antonio, TX 78213 PHONE: (512) 673-7144
TRADE:
INTERESTS:
OTHER INTERESTS:

Roche, Paul MEMBERSHIP: C/FO
1611 Harness, San Antonio, TX 78227 PHONE: (512) 674-2470
Artist-Giant Monsters TRADE:
INTERESTS: Hokuto No Ken - Dr Slump - Cobra - Giant Gorg - Votoms
OTHER INTERESTS:

Ruck, George MEMBERSHIP: Local
12300 Sherman Way A-4, North Hollywood, CA 91605 PHONE: (818) 982-3057
Writer - Modeler TRADE: VHS Beta
INTERESTS: Z-Gundam/ZZ-Gundam - Galient - Orguss - Layzner SPT
OTHER INTERESTS: Books - Films - Comics - Art

Ronnfeldt, Alvin MEMBERSHIP: C/FO
7011 Forrow, San Antonio, TX 78240 PHONE: (512) 684-2452
Writer TRADE: VHS
INTERESTS: Votoms - Dragon Ball - SSX - Crusher Joe
OTHER INTERESTS:

Russell, Charles & Carol MEMBERSHIP: Local
8150 Cross Creek #704, San Antonio, TX 78218 PHONE: (512) 656-2326
Artist TRADE:
INTERESTS: Jonny Quest
OTHER INTERESTS:

Saylor, Jason R. (Michiana Chapter Rep) MEMBERSHIP: C/FO (Michiana)
4933 York Road, South Bend, IN 46614 PHONE: (219) 291-4468
Modeler Gamer TRADE: VHS
INTERESTS: Sherlock Holmes - Dirty Pair - Orguss
OTHER INTERESTS: Comics - Anime Books

Scherffius, Warren MEMBERSHIP: Local
4818 Clemson, San Antonio, TX 78249 PHONE: (512) 826-6392 (W)
Writer Artist TRADE: Beta
INTERESTS: Robotech - Jonny Quest - Star Trek
OTHER INTERESTS: Twilight Zone

Segarra, Wilfredo Martinez, MEMBERSHIP: Local
Carr #103 Km 8 hm 0 Buzon 646 Cabo Rojo, PR 00673 PHONE: NO PHONE
TRADE:
INTERESTS: Tranzor Z-Warriors of the Wind-Starvengers-Galaxy Express movie
OTHER INTERESTS: Comics-D&D-SF&F-Other Anime

Sevcik, Edward A. MEMBERSHIP: C/FO (Hill Country) EDC
17137 Beaver Springs, Houston, TX 77090 PHONE: (713) 444-0004
Writer TRADE: VHS
INTERESTS: Nausicaa - Dirty Pair - Lupin III - Harlock - Gundam - Z Gundam
OTHER INTERESTS: Books (mainly obsure authors like Peake and Stapledon)

Shafer, Leslie MEMBERSHIP: Local
14315 Parkhurst, San Antonio, TX 78232 PHONE: (512) 494-3145
TRADE:
INTERESTS: Jonny Quest - Space Cobra
OTHER INTERESTS:

Shearer, Joel A.
6929 E. 5th Street, Tulsa, OK 74112
Photographer
INTERESTS: Macross (series/movie) - Dirty Pair - Orguss
OTHER INTERESTS: Star Trek
MEMBERSHIP: C/FO (OFC)
PHONE:
TRADE: VHS

Slewett, Howard
8 Wayland Road, Plainview, NY 11803
INTERESTS: Robotech
OTHER INTERESTS: Comics - Japanese TV Shows & Robot Heroes
MEMBERSHIP: Local
PHONE: (516) 822-1371
TRADE: VHS

Smith, Toren
P.O. Box 196, Rio Nido, CA 95471
Writer - Translator
INTERESTS: Urusei Yatsura-Nausicaa-Gorg-Kamui no Ken-Crusher Joe-Galient
OTHER INTERESTS: Comics
MEMBERSHIP: Local
PHONE: UNLISTED
TRADE:

Storm, [Tsen-Hsin Peng]
2604 Salado #204, Austin, TX 78705
Writer - Artist - Modeler
INTERESTS: Harlock - Golgo 13 - Gatchaman - Nausicaa - Macross - Hokuto no Ken
OTHER INTERESTS: Harlan Ellison - Ridley Scott - Barry Windsor Smith
MEMBERSHIP: Local
PHONE: (512) 472-4803
TRADE: Beta

Stowell, David B.
6829 Basilwood, San Antonio, TX 78213
INTERESTS: Votoms
OTHER INTERESTS:
MEMBERSHIP: C/FO
PHONE: (512) 340-1782
TRADE:

Stukey, Randall S. (Chapter Executive)
4122 Tallulah, San Antonio, TX 78218
Writer Photographer Gamer
INTERESTS: Catseye - Cobra - Dirty Pair - Dunbine - Galaxy Express - L'Gaim
OTHER INTERESTS: Lensman - Pern - Lovecraft - Comics - Fanzines/Apas
MEMBERSHIP: C/FO EDC
PHONE: (512) 655-2678
TRADE: VHS

Sudlow, Paul (Sewanee Chapter Rep)
8 Tudor Lane, Bel Air, MD 21014
Artist - Modeler - Gamer
INTERESTS: Z Gundam-Nausicaa-Macross-Urusei Yatsura-Megazone 23-Lupin III
OTHER INTERESTS: Cons - Anime Books - Buckaroo Banzai - Lucasfilm
MEMBERSHIP: C/FO (Sewanee)
PHONE: (301) 838-3402
TRADE: VHS

Sutton, Brian W (Chapter President)
229 Cloudmont, San Antonio, TX 78239
Artist Modeler
INTERESTS: Macross - Dr Slump - Urusei Yatsura
OTHER INTERESTS:
MEMBERSHIP: C/FO
PHONE: (512) 655-4708
TRADE:

Thielepape, Jack
809 Salem Lane, Austin, TX 78753
Photographer
INTERESTS: Macross - Orguss - Dirty Pair
OTHER INTERESTS:
MEMBERSHIP: C/FO (Hill Country) EDC
PHONE: (512) 836-3020
TRADE: VHS

Towers, Darrin
404 Jolee Richardson, TX 75080
Artist Gamer
INTERESTS: Everything
OTHER INTERESTS: Art
MEMBERSHIP: Local
PHONE: (214) 231-3856
TRADE: VHS

Velasco, Omar
1011 Shadwell Dr., San Antonio, TX 78228
INTERESTS: Urusei Yatsura - Vifam - Catseye - Dirty Pair - Lupin III
OTHER INTERESTS:
MEMBERSHIP: C/FO EDC
PHONE: (512) 732-7880
TRADE: Beta

Vorgias, Debra L.
114 Horseshoe Bend, DeLeon Springs, FL 32028
Writer
INTERESTS: Locke the Superman - Toward the Terra - Space Cobra
OTHER INTERESTS: Star Wars - Fan Art
MEMBERSHIP: C/FO (Central Fl Opr)
PHONE: UNLISTED
TRADE: VHS

Wakefield, Derek (EDC Commander)
P.O. Box 515942, Dallas, TX 75251-5942
Writer Modeler Gamer
INTERESTS: Area 88 - Yamato - Dirty Pair - SSX/Ardadia - Dunbine - Crusher Joe
OTHER INTERESTS: Gaming - Star Trek
MEMBERSHIP: Local EDC
PHONE: (214) 490-1138
TRADE: VHS

Wakefield, Meri (EDC Director of Personnel)
13079 Meandering Way #152, Dallas, TX 75042
Writer Artist Collector
INTERESTS: Patilliro - Dirty Pair - Catseye - Crusher Joe
OTHER INTERESTS: Star Trek - D&D
MEMBERSHIP: Local EDC
PHONE: (214) 490-1138
TRADE: VHS

Ward, Greg
4822 Arvilla, Houston, TX 77021
Writer - Modeler - Gamer
INTERESTS: Gundam - Queen 1000 - Patarillo - SSX - Orguss - Arion
OTHER INTERESTS:
MEMBERSHIP: Local
PHONE: UNLISTED
TRADE:

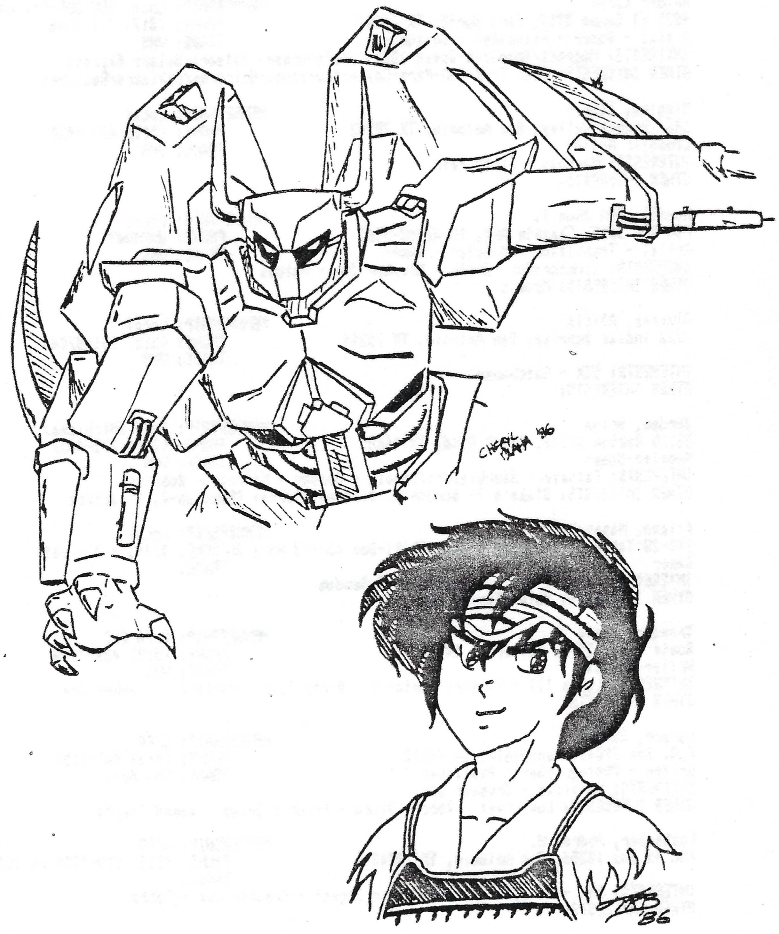
White, Laurine
5422 Colusa Way, Sacramento, CA 95841
INTERESTS: Hokuto No Ken - Cobra - Sasuga No Sarutobi - Galient
OTHER INTERESTS: SF & F books and films, especially parallel worlds
MEMBERSHIP: C/FO (Sacramento)
PHONE: (916) 332-7461
TRADE: VHS

White, Lory
2310 Bush Circle, Carrollton, TX 75007
Artist
INTERESTS: Macross - Catseye - Orguss - Southern Cross - Dirty Pair
OTHER INTERESTS:
MEMBERSHIP: Local EDC
PHONE: (214) 306-1030
TRADE: VHS

Wright, Michael (Hill Country President)
9210 Northgate #216, Austin, TX 78758
Writer Modeller Gamer
INTERESTS: Gundam - Grandizer - Harlock - Cobra - My Youth in Arcadia - Lensman
OTHER INTERESTS: Comics - SF Books & Films - Conventions
MEMBERSHIP: C/FO (Hill Country)
PHONE: (512) 834-0853
TRADE: VHS

Wuerthner, Chris R
PSC #1 Box 682, Lackland AFB, TX 78236
Writer
INTERESTS: Cobra - Catseye - Harlock - Gundam - Dirty Pair - Giant Gorg
OTHER INTERESTS:
MEMBERSHIP: Local
PHONE: (512) 671-2250 (Duty)
TRADE:

York, Craig
#44 The Liveoaks, Fredricksburg, TX 78824
Writer Modeler
INTERESTS: Votoms-Original Astroboy-Gundam/Z-Gundam-Macross-Urusei Yatsura
OTHER INTERESTS:
MEMBERSHIP: C/FO
PHONE: (512) 997-4889
TRADE:



FEATURED ARTISTS:

Kudoes to this month's artists:

Rich Arnold*	(p. 11)
Mark Bernard	(p. 12)
Cheryl Blaha	(p. 16)
Ted Blasingame	(p. 6, 10, 16)
Steve Krueger	(p. 5, 7)
Marilyn Morey	(p. 7)
Kira & Krista Farmer	(p. 18)
Pat Munson-Siter	(p. 4)
Lory White	(Cover)

* that's C/FO-SAN ANTONIO's OWN Rich Arnold (stolen straight from C/FOOD PLATTER)!

JAPANESE ANIMATION GOODS

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VAMPIRE HUNTER D
JUSTY
LUPIN III (CAGLIO)
LUPIN III (ALBATR)
MEGAZONE 23
MEGAZONE 23 PART 2
GUNDAM ZZ
SPT LAYZNER

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ARION
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THE ANIME ZONE
P.O. BOX 374
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AREA 88
GO SHOGUN
ODIN

THE ANIME ZONE IS OPERATED BY:
RICHARD BOWEN, JEAN DEWEY
MARY KENNARD, VINCE RICHARDS

MOSPEADA MEETS MEGAZONE MEETS MACROSS

BENEFIT CONCERT

(HELP US BUY RANDALL STUKEY A SENSE OF HUMOR!)

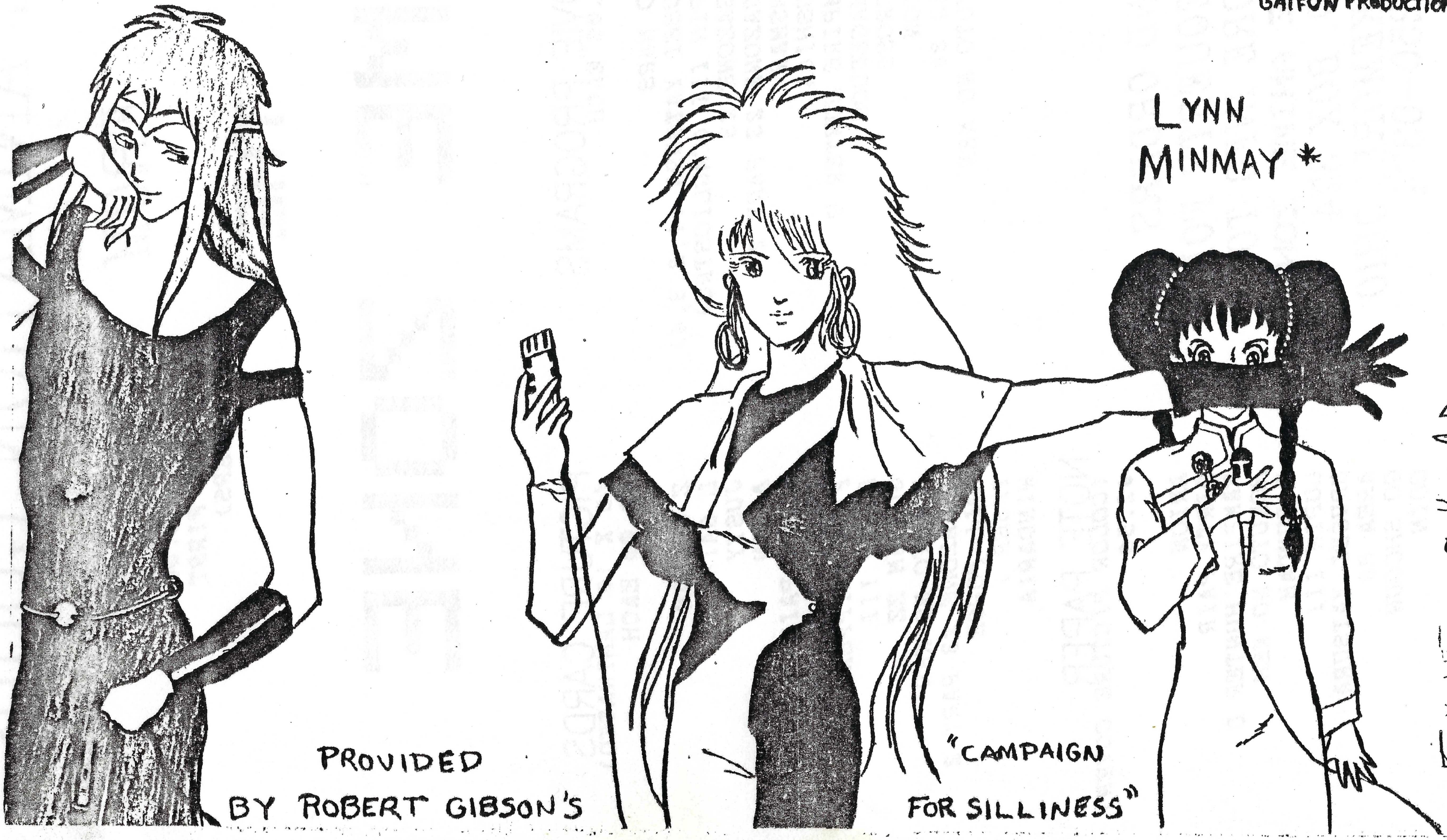
FEATURING:

YELLOW BELMONT

EVE TOKIMATURI

LYNN MINMAY *

* MISS MINMAY APPEARS COURTESY OF GAIFUN PRODUCTIONS.



PROVIDED BY ROBERT GIBSON'S "CAMPAIGN FOR SILLINESS"

C/FO SAN DIEGO

OUR 53rd MEETING
WILL BE AT
SAN DIEGO STATE UNIVERSITY ROOM SS-100
1:00 PM - 10:00 PM, SATURDAY, 8-9-86.

****

12:30	Doors Open.		
1:00	CASHANE	#1:	Immortal Body of the Fighting Man
1:30	GIANT GORG	#13:	Lady Lynx
2:00	DIRTY PAIR	#6:	Dangerous Cup, Dummy's Cup
2:30	CUTEY HONEY	#13:	Sorrowful, Profound Valley
3:00	GATCHAMAN	#39:	The Man-Eating Flower Jigo Killer (Pt.1)
3:30	URASHIMAN	#46:	Necrime's Full-Scale Offensive
4:00	CAPTAIN HARLOCK	#4:	Under the Flag of Freedom
4:30	ZETA GUNDAM	#11:	Rush Into the Atmosphere
5:00	BUSINESS MEETING		
5:05	DINNER BREAK		
6:30	VIFAM	#5:	The Yearned-for Cockpit * Round Vernian's Start
7:00	DANCOUGAR	#20:	Southern Wind
7:30	LUPIN III	#123:	The Thieves in Paris
8:00	FEATURE Document: Fang of the Sun Dougram.		
10:00	MEETING ENDS		

****

The Cartoon/Fantasy Organization is the club for fans of fantasy and science-fiction animation. The San Diego chapter meets the second Saturday of each month, at this address:

ROOM SS-100, SAN DIEGO STATE UNIVERSITY
COLLEGE AVENUE AND INTERSTATE 8.

First-time visitors are welcome, and the first meeting is free. For regular attendees, thee is a charge of $2.00 for C/FO members and $3.00 for non-members. This fee is purely to cover chapter expenses. For more information about C/FO San Diego, contact:

Daniel A. Davis
1512 El Prado Ave.
Lemon Grove, CA 92045
(619) 461-1917

*****NEWS*****NEWS*****NEWS*****NEWS*****NEWS*****NEWS*****NEWS*****NEWS*****NE

The 52nd meeting of C/FO San Diego took place on July 12, 1986, in room SS-247. There were 33 attendees.

The winner of the trivia quiz was William Noeting. Due to an error in correction, Tom Ammon was erroneously declared winner. When the mistake was discovered, it was decided that both would receive a prize. The erring quiz-corrector was duly castigated.

For those wishing to join the C/FO and thus save themselves some money in dues, send $10.00 of your life's savings to:

Studio A
401 S. La Brea Avenue
Inglewood, CA 90301

The 1986 San Diego ComicCon will be held at the San Diego Convention Center, beginning Thursday, 7/31, and going through Sunday, 8/3. The C/FO will be operating a video room at the convention. During the day, we will be in the Convention Center proper; at night, the show will move into the Regency Room of the Hotel San Diego. Also, selected japanimation shows will be screened on the ComicCon in-house video channel. Admission at the door is $30.00 for the entire Con, and $10 for a one-day membership. Hope to see you there!

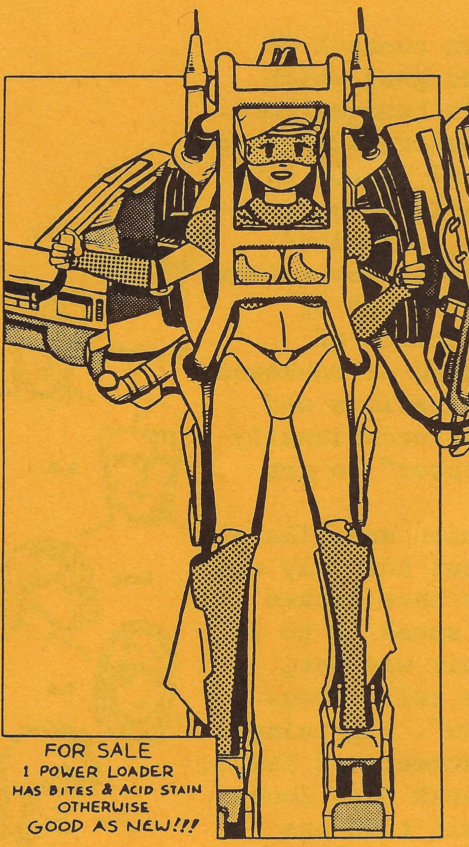
To date, only two show summaries have been received: one for Urusei Yatsura and one for Lupin III. If anyone wishes to do a summary on a particular show, please contact James Long. The summaries should include character profiles of the show's main characters, and the basic plotline. They will be published in upcoming newsletters, and are intended to give newcomers some familiarity with C/FO's shows.

And now, some more results of the 1986 Tokuma Shoten Anime Grand Prix.

Favorite Past Production

1. Nausicaa in the Valley of the Wind
2. Lupin III: Cagliostro's Castle
3. Urusei Yatsura 2: Beautiful Dreamer
4. Macross: Love * Do You Remember?
5. Mobile Suit Gundam III: Chance Encounter in Space
6. Crusher Joe
7. Mobile Suit Gundam
8. Arrivederci Space Cruiser Yamato: The Soldiers of Love
9. Galactic Wanderer Vifam
10. Future Boy Conan

* all programming at this meeting is in Japanese *



CARTOON/FANTASY ORGANIZATION

C/FO Santa Barbara

BULLETIN #6 SEPTEMBER 1986

C/FO-SANTA BARBARA: 6th MONTHLY MEETING
SUNDAY SEPTEMBER 14, 1986
RUSTY'S PIZZA--UPSTAIRS
232 W. CARRILLO STREET, SANTA BARBARA
PRESENTED IN STEREO

2:00 p.m.	Doors Open
2:30 p.m.	"Giant Gorg", #4
3:00 p.m.	"Tobikage, the Ninja Warriors", #6
3:30 p.m.	"Cats Eye", #6
4:00 p.m.	"Those Obnoxious Aliens", #3
4:15 p.m.	"Those Obnoxious Aliens", #4
4:30 p.m.	"Business Meeting"
5:00 p.m.	Feature: "Mega Zone 23, Part 1"
6:30 p.m.	Feature: "Mega Zone 23, Part 2"
8:00 p.m.	Meeting Ends

MEGA ZONE 23, PART 1

Shogo Yahagi is a reckless teenage motorcyclist. His mechanic pal Shinji secretly shows him a top secret super-motorcycle that he is working on for the Tokyo cycle police. Police agents try to kill the two to keep the Garland cycle a secret. Shinji is killed but Shogo escapes on the prototype cycle. Shogo divides the next few days between trying to develop a romance with Yui Takanaka, and trying to learn whats going on in the government. He tries to warn the public through a TV talk show, but while he thinks he is on the air, the TV hostess Eve Tokimaturi has cut him off and is stalling him while the police track him down. Shogo barely escapes, thanks to his Garland's superior abilities

Shogo eventually learns that everything is false. They are not in Tokyo in the 1980's but inside a space habitat, Mega Zone 23, fleeing Earth which was conquered by alien invaders 500 years earlier. Bahamoud, a super-computer at the false Tokyo's center, keeps the population docile through the belief that they are safe on Earth. Eve is Bahamoud's public face, a computer-generated image. The military/police know the truth, but have become decadent. A radical faction within the police led by "B.D." (Bad Dude) believes the aliens are closing in on the Mega Zone 23. B.D. plans to save humanity by overthrowing the government, taking control of Bahamoud and mobilizing the entire population into an army capable of fighting back. B.D. eliminates his human opponents in a bloody purge, but Bahamoud is harder to crack. While the sentient computer tries to protect its programming, it also tries to seduce Shogo in its Eve persona into helping it protect humanity in its own way. Shogo is already predisposed to oppose B.D., but B.D. is even more ready to kill anyone who stands in his way--including Shogo,Yui and Yui's roomates Mai and Tomomi.

Shogo

Yui

B. D.

Eve

SANTA BARBARA CHAPTER OFFICERS

President: Lloyd Bachmann
Treasurer: Ed Schultheis
Secretary: Ken A. Dase
Programmer: Robert Hasley

C/FO-SANTA BARBARA INFORMATION:

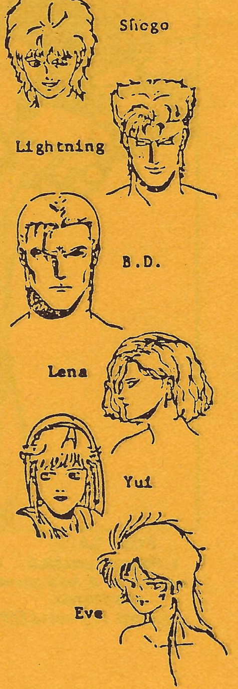
C/FO-Santa Barbara, P.O. BOX 91729
Santa Barbara, CA 93190-1729
Robert-(805) 687-1962

Non-Members:
first and second time free; thereafter, -$3.00
Members -$1.00
Club Membership -$10.00

MEGA ZONE 23, PART 2: Tell Me The Secret

A couple of months later, B.D.'s militaristic police are in control of "Tokyo", but more and more teens are jioning Trash, a punk biker gang which shows contemt for authority. Shogo and Yui are hiding at Trash's headquarters. Their opposition to B.D. has won them the respect of Trash's leader, lightning; his chief lieutenant, Garam; and the gangs girls, Lena, Cindy and Tineb. B.D. is devoting himself to scouting space for the aliens, and to building up Mega Zone 23's defenses. His major weapon is the Garland battle suit, a refined version of the cycle/armor prototype that he regained from Shogo at the climax of the prequel. B.D. leaves the running of Tokyo to Hakucho, his chief of police(who is obsessed with capturing Shogo), and to Nagao, in charge of running the Bahamoud, computer. Nagao's technicians are in command of Bahamoud and its peripheral programs, which allow them to control communications and the news media. The Eve program is still intact inside Bahamoud, occasionally breaking into public broadcasts to plead to the "Level 7-G Operator" to get into contact with her.

B.D.'s FX-101 space scout meets the approaching aliens, which annihilate it. Shogo reveals to Trash that he is the Level 7-G Operator, but the only way to answer Eve is through the Garland prototype which the police have locked up. Lightning has the gang find out where it is, but when they sneak in to get it, Hakucho is waiting for them. Shogo and the bikers fight their way out, setting off open warfare between Trash and B.D.'s military. Eve tells Shogo that he must come to the core of Bahamoud to "meet her in person". Lightning splits Trash into two biker corps to battle the police in the streets of Tokyo, while Shogo and Yui enter the city's underground. The aliens reach Mega Zone 23 and begin to smash their way in. Eve reveals to Shogo that all this was forseen by Mega Zone 23's creators. The space habitat is about to return to Earth, and she will be replaced by a new program, Adam, whose purpose is to destroy the aliens (and Mega Zone 23 in the process) while the humans are evacuated to the world of their ancestors to begin life anew.



Sencho
(Giant Gorg)

Grasan
(Tobikage)

Asatani-san
(Cat's Eye)

Megane
(Those Obnoxious Aliens)

C/FO-SANTA BARBARA'S
AUGUST 1986 ACTIVITIES

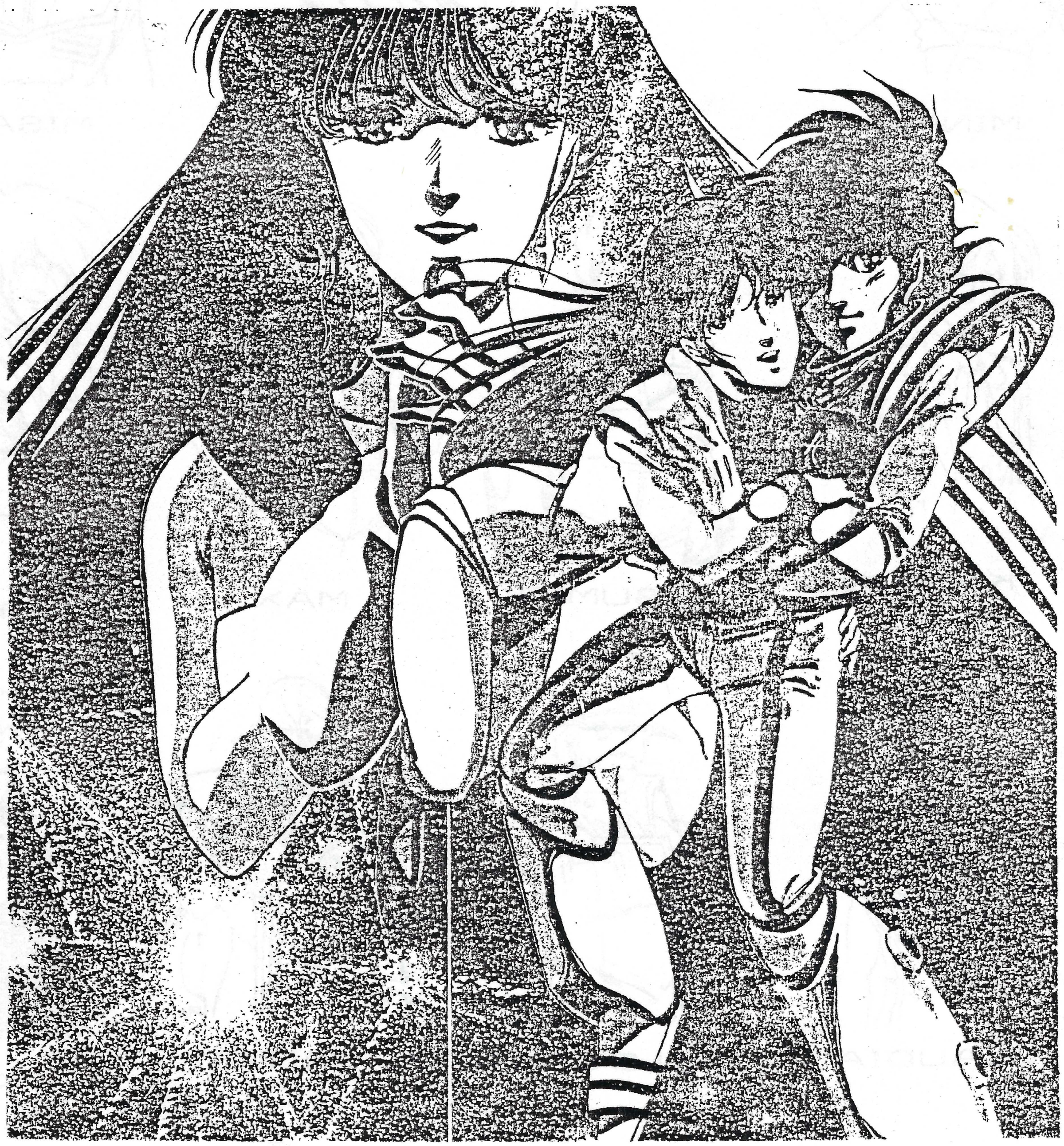
The 5th meeting, on Augest 10th at Rusty's Pizza, had 27 attendees; 11 members and 16 guests. ## Lloyd Bachmann supplied his television and stereo system so we had stereo sound at this months meeting. At the business meeting all the chapter officers where introduced and each officer described what his duties where. Funding for the Los Angeles area bulletin was discussed and individuals where asked to donate money so that we could continue to recieve it. Eric Tole, Maylon Miller, Steve Butler and Harvy Reder donated a total of $8.00 towards the Los Angeles area bulletin. There where four entries for the t-shirt contest with Ben Curly getting one vote, J. Cumming getting three votes, VAS getting four votes and the winning shirt design from Ed Schultheis getting eight votes. Art Binninger brought the bridge set, photo album and clay characters from Star Trix-The Flick and after his presentation he answered questions on the making of the film. Ken Dase, Robert Hasley and Ed Schultheis brought toys, manga and anime magazines for display and Maylon miller brought original cels from Giant Gorg and Dirty Pair.

THE SANTA MONICA CARTOON/FANTASY ORGANIZATION

presents

MACROSS

THE MOVIE - "DO YOU REMEMBER LOVE?"

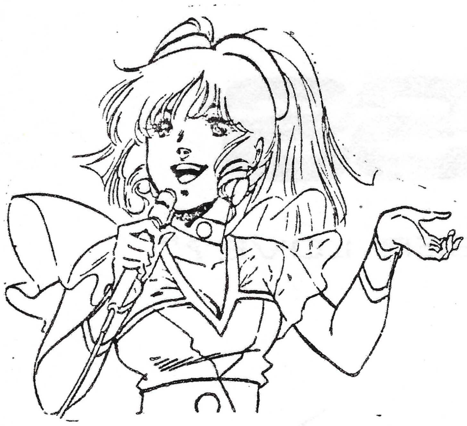


6:30 pm, SUNDAY
AUGUST 10th

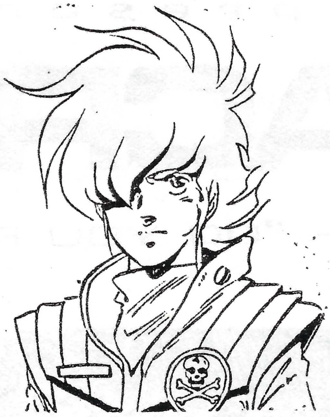
A CHANGE OF HOBBIT
1853 Lincoln Blvd.
Santa Monica, CA 90404
phone: (213) GREAT SF (473-283)

Projection Video - In Japanese - English program notes
Added attaraction -- Episode 12 ("Terram Girl") of ORGUSS

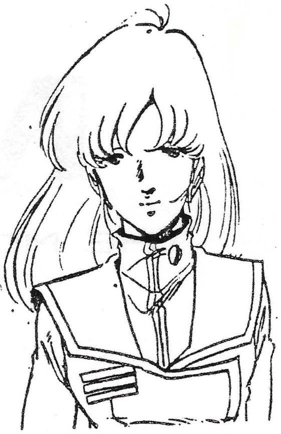
$2.00 donation requested



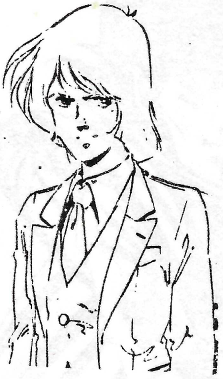
MINMAY



HIKARU



MISA



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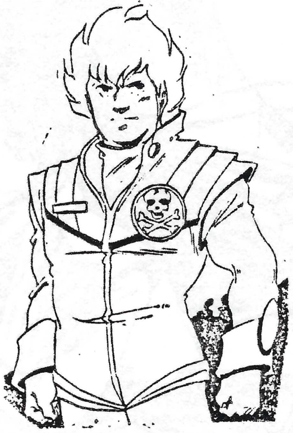
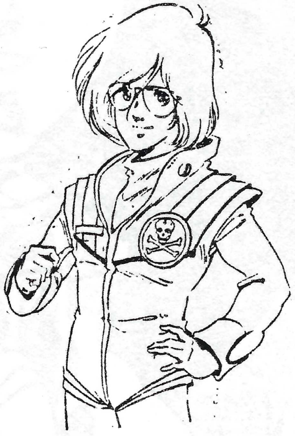
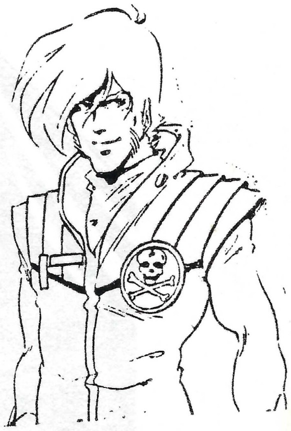


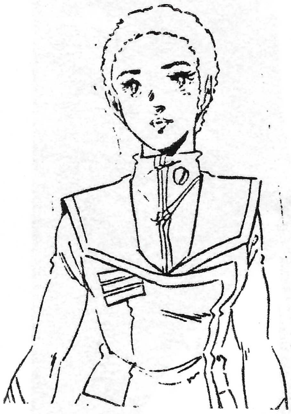
SUMIO



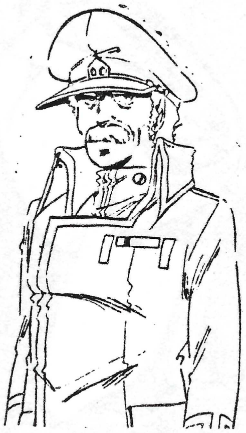
MAX



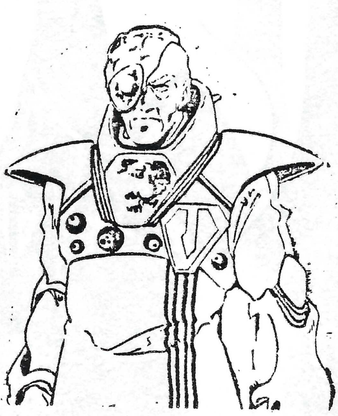
ROY
FOKKER



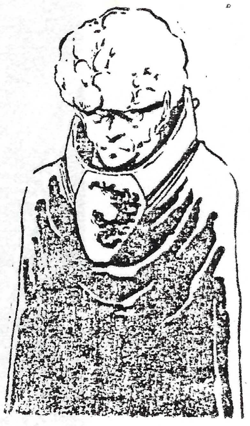
CLAUDIA



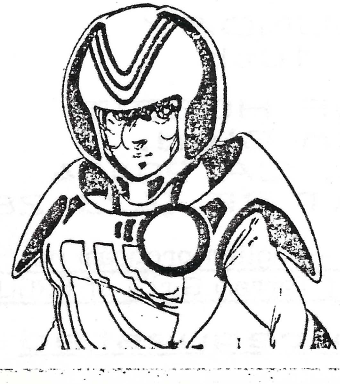
GLOVAL



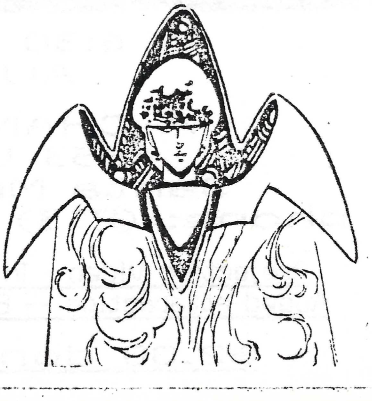
BRITAI



EXEDOR



MYRIA



RAPUNZEL

THE SANTA MONICA CARTOON/FANTASY ORGANIZATION

presents

MACROSS - "DO YOU REMEMBER LOVE?"

Tatsunoko Productions, 1984. 112 minutes.

It took humanity ten years to rebuild the alien battleship which fell to Earth in 1999. The day it was to be launched, the Zentroni, a race of giant humanoids, attacked. CAPTAIN GLOVAL, the commander of the SDF-1 (Super Dimension Fortress - 1) MACROSS, ordered the ship's untested space-folding engines turned on. The SDF-1 shifted almost to the edge of the Solar System, taking with it a good portion of the city which had grown up around the restoriation efforts. The inhabitants and much of the city were rescued, and the city re-established within the cavernous depths of the giant space fortress. The fold field cound not be activated again, so MACROSS began to limp its slow way home, hunted and harried by the implacable Zentroni....

Examining the debris of battle, Zentroni commanders BRITAI and EXEDOR are surprised the debris is "Micron"-sized (humanly-proportioned), which means the SDF-1 does not belong to "the women". Exedor remarks that the enemy has broadcasted confusion-causing "noises".

The SDF-1: Skull Squad's Valkyrie fighters are launched on patrol while, within, popstar LYNN MINMAY starts her first public concert with a song of a girl loving a pilot who loves his plane more than her. As she starts a second song, about the city needing a hero, an announcement warns the ship will transform in three minutes to meet a Zentroni attack. [Like Valkyries -- which can transform from plane to "gerwalk" (½-plane, ½-walker) to robotic battle armor -- the entire SDF-1 can shift into a giant, human-shaped battle confiuration.] Metal panels slide up to protect the concert arena.

Outside, battle rages. The Skull Squadron defenders include young HIKARU ICHIJOE ("Rick Hunter" on ROBOTECH), a former stunt pilot, and Squad Leader ROY FOKKER, the SDF-1's hottest pilot. Communications Co-ordinator MISA HAYASE ("Lisa Hayes" on ROBOTECH) says the attack's a decoy, Hikaru loops back to clean up some Zentroni battlepod harrying the SDF-1, but is dressed down on the comlink by Misa for not following orders. He hovers outside her viewport, declaring he does not like taking orders from a woman.

Inside, Minmay and her brother KAIFUN ("Kyle" on ROBOTECH) await tansformation in the arena's dressing room. One of the battlepod which has fought its way inside MACROSS crashes through the arena's roof. The Zentroni are shocked at seeing men and women together. Kaifun tries to drag Minay to safety in the next section before transformation begins. He makes it across the sheer zone between sections, but Minmay is trapped in the area section as it begins to shift. She whirls to see a Zentroni pod reaching for her.

Hikaru has followed the pods inside. He distracts and shoots down the Zentroni. As the section has shifted, its streets have become a vertical cliff, down which Minmay falls. Hikaru flies after, crashing through whatever gets in his way, to catch her. Grab her he does -- just before smashing into a bulkhead.

Around them, the ship reaches battle configuration. Captain Gloval smiles as the main cannons charge up and take out the attacking Zentroni cruiser.

In the dim, unused area of MACROSS where they have come to rest, Hikaru realises who is companion is. He tries to be soldierly, then asks for her autograph. His radio is damaged, so they can't call for help. Minmay seems pleased to have some time away from the popstar pressures. As the SDF-1 moves away from Titan, their section's gravity drops to zero. Against a song about an unintentional kiss and Zero-G love, the two learn to enjoy their weightlessness. A Minmay doll floats by, then a Coke machine. Minmay pops a can's top, only to have the released carbonation rocket it away from her. Hikaru rigs a plastic curtain around some water pipes to improvise a Zero-G shower for her. Later, he keeps watch as she sleep strapped to a Zero-G bed.

Aboard the Zentroni ship, Exedor and Britai watch tapes of men and women together aboard the SDF-1. Exedor says Zentroni records warn the Microns could destroy the Zentroni, but Britai cannot believe this. Below decks, soldiers discover a Minmay doll. When its recording starts to play, they recoil with fear touched, perhaps, by ancient memories.

Aboard the SDF-1, Roy sends Skull Squad members SUMIO KAKIZAKI ("Ben Dixon" on ROBOTECH) and MAXIMILLION GENIUS ("Maximillion Sterling" on ROBOTECH) out to continue searching for Hikaru and Minmay. He evesdrops on a conversation between Misa and her friend Claudia. Misa suggest Hikaru may have deserted. She does not think he has the "right stuff" -- always contentious and screwing up. Claudia thinks she's being too hard. Misa has her own standards of committment to the service, and drifts into a reverie about a loved one who went to war and did not return.

Minmay tells Hikaru how she left home to become a singing star. Her family's back on Earth, which the SDF-1 has lost contact with. Hikaru thinks there is a news blackout to keep people from knowing how badly the Zentroni devestated the planet. Whatever, he says, MACROSS will reach Earth in another month. Meanwhile, he's curious about rumors of Minmay's romancing her film co-stars. It's only acting, she tells him. She stages an impromptu love scene with him, climaxing in a Zero-G kiss just as they are discovered by rescuers -- and by reporters.

Aftermath: Misa scolds Hikaru for his unsoldierly conduct. He's confused by Misa's defensiveness about him, and by her unfemininity. Roy, Sumio, and Max come in. They refuse to believe he did not score with Minmay. Fool!! Women crewmembers reading gossip mags are sure the two had sex. He is, after all, a pilot. Minmay's agent confirms in a TV interview that Minmay has a pass which allows her to go out after curfew to visit Hikaru. Why, the agent's asked, doesn't she use it? Minmay, watching, switches off the TV, and lies on her bed in thought.

After completing the next day's patrol schedule, Hikaru reports to Roy, who's with Claudia and Misa at a nightclub. Roy orders him to relax and have a drink. Misa tries to leave, but is made to stay. Drunk, Roy chides Hikaru for being so unagressive He grabs Claudia and kisses her to show Hikaru how a man and woman should act. Hiakru and Misa are dazed. A waiter interupts with a call for Hikaru. He excuses himself, claiming a family emergency.

Hikaru meets Minmay (who's tried, unsuccessfully, to "disguise" herself with sunglass) in a park. He takes her out on the town. They windowshop, visit a place which projects holographic costumes on its visitors, eat out at a Hamburger PoPo (where Minmay runs away from an autograph hound), and end up before a stories-high window looking out on space. Minmay tells him she hates the pressure she lives under. But she must endure them, he says, if she wants to be a star. To cheer her up, he takes her out on an unauthorized joyride through the rings of Saturn, looking at the "rainbow" caused by the sun's refraction through the rings' ice particles.

The Zentroni spot the pair. Britai tells SUPREME COMMANDER GORG BROZA that a squad has been sent to capture them. Broza wants to "experiment" with the Microns. He does not want "the women" to get to the pair first.

The pair's joyride is interrupted by an intercom call from Misa and Kaifun. who've flown out after them. (Kaifun's worried about the studio's reaction to Minmay's escapade.) Hikaru's ready to return and accept his punishment. The Zentroni find them first. Misa radios for help. Hikaru's dismayed to learn the trainer he's flying is unarmed. Roy shows up in time to take out some of the attackers. But others overwhelm both couples' craft, and carry them off. Roy shifts to battloid mode, and follows them into the Zentroni cruiser. Finding himself outnumbered, he surrenders.

Roy, Kaifun, Misa, Minmay and Hikaru find themselves in an bubble prison with Britai and Exedor looking down at them. The Zentroni do not understand how Micron men and women live together without fighting, or why they want to be Micron-sized anyway. We're born that way, Misa says, confusing the Zentroni. Born, not made? Yeah, Roy replies, born. Takes a man and woman togther. Men and women together are supposed to fight. No, women are for huggin' and kissin' and carin' for. Hug? Roy demonstrates on a surprised and reluctant Minmay. Britai wants to see this "kiss". Minmay repulses Roy, and is caught up by Britai. Kaifun persuades her to let him do the kissing. The cultural shock of seeing this causes the Zenytroni to run. A shot shatters the bubble prison. The women have arrived!

Hikaru, Misa, and Roy use the diversion to slip out of the prison, while Exedor orders that the two remaining prisoners be taken to Supreme Commander Broza. The three escapees find their craft, but are surprised by Zentroni soldiers. Roy tells Hikaru to kiss Misa. Apologising, he does so. She slaps him. The Zentroni freeze. The two have time to board their craft. The Zentroni warriors finds their hands full coping with Myria, a death-scythe of an attacking woman. Misa and Hikaru wonder why the giant men and women are fighting. Roy yells at them now's the time to escape. They start off, but Roy's battloid suit is damaged by a shot from a Zentroni soldier, who follows up with a nlow that fatally injures Roy. Roy blows the presumptive sumbitch away, and again yells for the others to flee. They clear the cruiser as it prepares to fold space. Hikaru and Minmay get one last look at one another as the fold field forms.

When the field fades, Hikaru and Misa find themselves in the atmosphere of a pock-faced planet, the cruiser gone. Hikaru's guilty about losin Minmay. Misa says it's their duty to investigate where they are. Hikaro blows up at her blinkered devotion to duty. They then recognise a wreck, and know they are on the dead Earth.

The Zentroni commanders watch the captive Kaifun and Minmay, and are confused by their supportive closeness. Supreme Commander Broza says the confusion is due to the fact the Zentroni's creators gave them only programming; no society or culture. He tells them the "noise" the Microns broadcast is something called music, which Broza suspects could destroy the Zentroni instinct for war. He shows them an ancient Zentroni memory plate which may have music on it.

Exploration has revealed to Hikaru and Misa the total desolation of the Earth. Misa's shattered; she hasn't eaten for three days. Hikaru tells her there is hope in the people who will arrive with the returning MACROSS. She talks about Hiraku's orphan life to learn what drives him. She resolves to eat.

The next day, they discover a tower risen from the sea. It is constructed on a human, not a Zentroni, scale. Misa finds a fold communication system, and tries to contact the SDF-1, but gets no response. She awakens a computer, that begins raising the sunken city whose high point the tower is. Misa translates for Hikaru:

There was a space-dwelling society whose civilization was termed Protoculture. Its genetic skill was such it could determine the sex of unborn embryos. It could also, through altering cell structure, reshape living beings. The giant males created became the Zentroni; the females, the Meltlandians. These artificial beings were taught nothing but war, an error their creators did not realize until the wars got out of hand. The Protoculture civilization went looking for a new home. It found Earth 500,000 years ago. 20,000 years ago, there was a war with another solar system, and the Proculturists left Earth, after first sinking the city to hide it. They did return.

Exploring the risen city, Misa finds a Zentroni memory plate. She cannot translate its older, more complex language. Hikaru continues to explaore. Misa sets up house in a ruined building, and has a table set for Hikaru when he returns. But the semblance of normalcy only depresses her deeper. Hikaru comforts her. They kiss.

Later, crossing the ravaged landscape, they hear a sound overhead. Following it descent, they find the SDF-1, and report to Captain Gloval, telling him about the city. They confirm Roy's death to Claudia. On their way through the city to their apartments, they see recordings of Minay singing a song of a love ended but remembered. It's been a month since Hikaru took Minmay joyriding, but it seems so long ago now.... Above Earth, Rapunzel, the Meltlandian leader, belives the key to winning the war is in the Protoculture city, and she sends Myria to seize it.

Hikaru is the new Skull Squad Leader. He's on patrol with the squad the next day when they are alerted of a Meltlandian attack. Only women, his squadmates sneer. Hikaru tells them not to underestimate the women. Myria shoots down Sumio. Max sets off after her in a running dogfight above and through the Protoculture city, each doing damage to the other. Myria limps back to her cruiser, Max in pursuit. He switches to battlesuit mode and follows her in, to stage a shootout within the docking corridor.

The Meltlandian cruiser staggers the SDF-1 with a blast from its main cannon. (Inside, Max approaches the fallen, wounded Myria with exclimations of "Beautiful!") Before the Meltlandians can finish things, the air is filled with Minmay's singing, and an asteroid-sized Zentroni ship hoves over the horizon. The Meltlandians fold out. Broza is pleased with his success. He thinks if Minmay sings to the Meltlandians again, they will end hostilities. He sends a signal to the SDF-1 to set up peace negotiations.

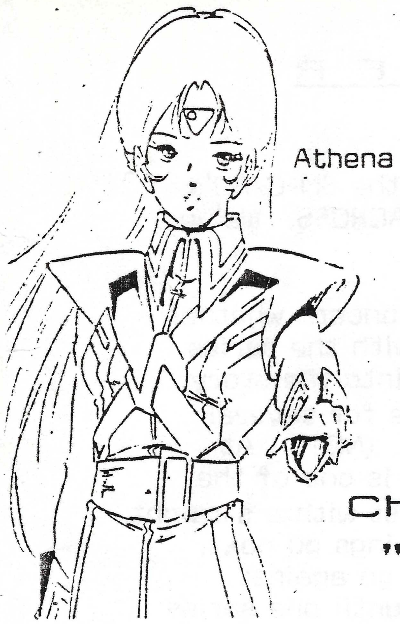
At a conference broadcast throughout MACROSS, Captain Gloval explains that he has negotiated with the Zentroni. He reveals that Zentroni, Meltlandian, and humans are all genetic heis of the Protoculture civilization He introduces three Zentroni ambassadors who've recreated themselves as Microns. The ambassadors explain how the Protoculture programing to fight until one side or the other won has meant 500,000 years of senseless death and destruction among the Zentroni and the Meltlandians. Minmay's songs have reawoken in the Zentroni a desire for union again. Minmay is brought out. She has a melody from Broza's memory plate. She regrets the lyrics were not found. She wants to sing it to the Meltlandians in an effort to secure peace. Her own peace is shaken when she is reunited with Hikaru and she senses his attachment to Misa.

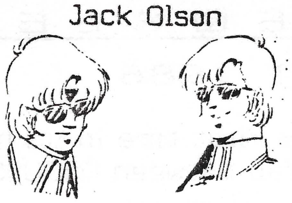
Misa continues to work on translating the memory plate she found. Hikaru is about to take the Minmay poster down from his apartment wall when Minmay herself shows up. She wants to know what's happening between Hiraku and Misa, and hugs him to show her own feelings toward him. Just then Misa arrives. Minnay runs out. Misa says she's translated the plate, but tells Hiraku to follow Minmay. Hikaru tells Misa their month together bonds him to her. Their emotional release at this declaration is interrupted by a battle alert.

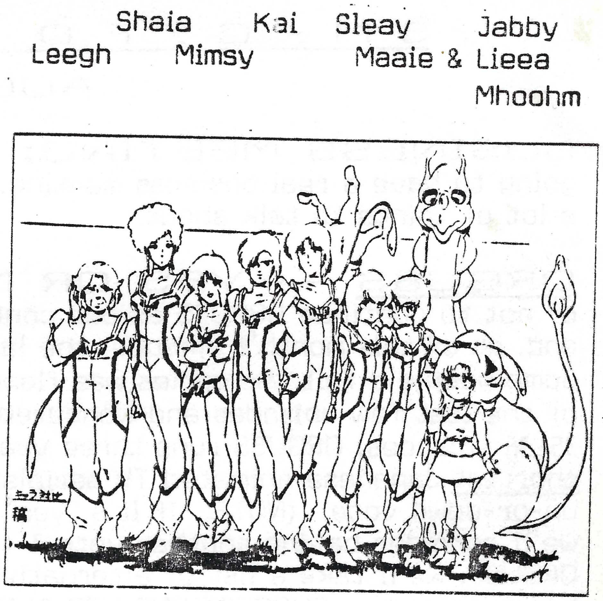
The Meltlandians come. Broza declares them and the SDF-1 to be the targets. The SDF-1 lifts from the Protoculture city just before it is vaporized. Hikaru races through the SDF-1 to find Minmay. Rapunzel's ship is destroyed, but the battle continues to rage. Minmay does not wants to sing, only to be with Hikaru. He slaps her. Roy's dead; Sumio's dead. Minmay recalls herself, and will sing in memory of her parents, who died with Earth. Max and Myria (same size now, whole, and in love) hear Minmay's song as they suit for battle. Britai declars he will protect the SDF-1, to preserve the culture it carries. Hikaru flies off to penetrate Broza's flagship, as only he now maintains the battle. He fights his way into the ship and silences Broza. Battle ends. Claudia asks Misa what power lay in that song. No power, Misa replies, just an everyday love song. She waves to Minmay, who waves back, accepting now of the bond between Hikaru and Misa. Minmay time-steps out of the spotlight, having saved two peoples, and, as the end titles begin, sings a song of unfulfilled and enduring love.

END

These revised notes could not have been written without the aid of the script, translated by Glen Y. Ho, Mario Y. Ho, and Ming Jen Ho, which was published by DKR/HO Productions.







オーガス ORGUSS

Chapter Twelve;

"Terram Girl"

THE STORY SO FAR:

During a future war, two soldiers are ordered to disarm the dimensional bomb they've set at a space tower's foot. Despite their efforts, the bomb goes off. Its energy flows into the tower, itself a dimensional device. The closely-layered fabric of time tears. The soldiers, and their gerwalk battlecraft are thrown forward in time.

One of the soldiers, KAI KATHALUGI, found himself forty years into his own future, in a patchwork world of several shifting realities. He's found refuge among the Gypsy-like Emaan, who are human except for the sensory tendrils (one on the men, two on the women) growing from the napes of their necks. Resigned at last to being cut off from his own time, Kai's made a home for himself aboard the Glomar, the Emaan hovercraft/workshop/home. He feels affection for crew-member MIMSY LARS, whose Emaan ex-boyfriend has recently been wounded. SHAIA THOOV, the Glomar's master, has suggested that Mimsy would be happier sticking to her own kind.

The Terram (a wholey-human, xenophobic, militaristic and territorial people) want this Earth for their own. Their attacks on the Glomar test Kai's warrior skills. When Kai's Bronco gerwalk crashed during an early attempt of Kai's to return to his own time, it was rebuilt by the Emaan engineer LEEGH into a battlesuit unique to this fragmented Earth. JAVYIET (JABBY), a kangaroid alien who has also found refuge among the Emaan, names the suit the "Orgussoid" after his people's god of war -- ORGUSS.

Among the others on the Glomar are TAI, an ancient Mu cyborganic warrior salvaged by the Glomar and repaired by the android MHOOHM who, despite looking like a green-haired seven-year-old girl, is designed to companion and maintain young Mu.

IN TONIGHT'S EPISODE:

While out in their M-Lover fliers, scouting for material the Glomar needs to keep its systems active, pilots MAAIE and LIEEA run into a Terram patrol. On the Glomar, Tai shuts himself down to minimal activity to preserve power. With the Orgussoid, Kai helps Maaie and Lieea get home. All are concerned at the increased Terram activity.

When the other soldier, JACK OLSON, was caught in the D-bomb's blast, he was thrown only half as far into the future. He emerged among the Terram, and has been with them for twenty years. He has designed the NIKICK, a Terram answer to the Orgussoid. Olson gets his protégé pilot, ATHENA, to take the Nikick out on its trial runs. Athena tests the Nikick's firepower by pulverizing a cliff. Shock waves from the explosion rocks the Glomar. Kai investigates, and gets caught in the first confrantation of Orgussoid and Nikick. Watching the battle, Olson suddenly recognises the Orussoid's fight style as Kai's. Olson know what secret links Kai and Athena.

All characters are now in place, and the story can begin. We soon will learn what Kai and Olson's special involvement with the dimensional scrambling is. We will enter an Emaan city, meet Shaia's sister, and fight our way out again. And, along with Kai, we'll learn what binds him to this top gun Terram girl pilot.

[Thanks, again, to Richard Reichman for his ORGUSS synopsis help!]

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SM-C/FO NEWSLETTER

AUGUST 1986

BUSINESS MEETING: For the first time in its history, the SM-C/FO's going to have a real business meeting. It'll fall between ORGUSS and MACROSS. We've a lot of things to talk about.

ORGUSS -- YES OR NO?: The first question will concern whether or not to continue ORGUSS as our continuing serial. We're 1/3rd done with the series, and, as of this month's episode, the last of the major characters come into the story. Some people'd felt the series was flopping around, not getting anywhere for several of the last few episodes and wondered if we'd switch to another series. (NOTE: At 35-36 episodes, ORGUSS runs three years at our rate of projection, and is one of the shortest Japanese animated TV serials!!). We'll address the question first with a straight up-or-down vote. (NOTE: If it's "yes" to continue, just to see where things go next, we'll consider having another vote 3-4 months down the line.) If things go against ORGUSS, we'll take a list of alternative series, and keep running votes until one series has a majority. SUGGESTIONS FOR ALTERNATIVE SERIES SHOULD BE HANDED TO ME AS YOU COME IN TO THE MEETING! If no majority vote is realized for any of the alternate series, we will create another TV-sampler evening out of the top-voted series sometime in the next year.

[**SIDENOTE:** Within the general C/FO, special interest groups are starting up devoted to various series. Where before this took a more mecha-oriented bent, the newer special interest groups are more interested in URUSEI YATSURA, CATS EYE, and THE DIRTY PAIR -- obviously relecting an fascination with -uh- softer "technologies". Guy Brownley of the Earth Defense Command (a former STARBLAZERS group) says the EDC is starting a Dirty Pair fanzine titled DIRTY LITTLE GIRLS. It'll be ½-size, saddle-stapled, and'll run $2.00 for people outside the EDC. Write Guy at 602 Twilight Drive, Garland, TX 75040 for information.]

SM-C/FO MASCOT/LOGO COMPETITION: All six of the people responding to last month's questinaire said they wanted the SM-C/FO to have some kind of identifying symbol. Half wanted a logo; half, a mascot. So I am now announcing a competition to come up with a chapter symbol. Submissions are not restricted to SM-C/FO members. Multiple submissions may be made. You may submit designs for either a mascot or a logo, of designs for both. Submissions should be no more than twice the size they're expected to be published at -- remembering that space in our publications is limited. The membership will vote on submitted designs at the October meeting, and the winning design(s) will be incorporated into the November flyer and Newsletter.

Prizes? There's the satisaction of seeing your work in print. And I'll pay the next year's general C/FO dues for the winner, okay?

STRIVING TOWARD STRUCTURE (cont'd): The other questions on the questionaire solicited volunteers to be SM-C/FO Treasurer and SM-C/FO Chapter Representative/Corresponding Secretary, as well as someone to compile and publish the SM-C/FO resource list (what, among the SM-C/FO members, is available in the way of tapes, manga, anime volumes, etc.). Several people responded for each position, many for all. Should I just appoint these people, who've already demonstrated an interest, so they can work things out among themselves, or should I throw it open to the SM-C/FO at large?

FINANCING: Last month we took in $63 at the donation box and $15.30 "profit" from the anime item sales. That left me only $35 out of pocket. With only 35 attendees at last month's meeting, we did well. Attendance keeps dropping. I'm publicizing the MACROSS screening more widely, with an eye toward increasing our attendance base. Suggestions about ways to boost attendance are welcome.

Bill Glass / 418 Rose Ave. #8 / Venice, CA 90291 / 3 Aug. '86